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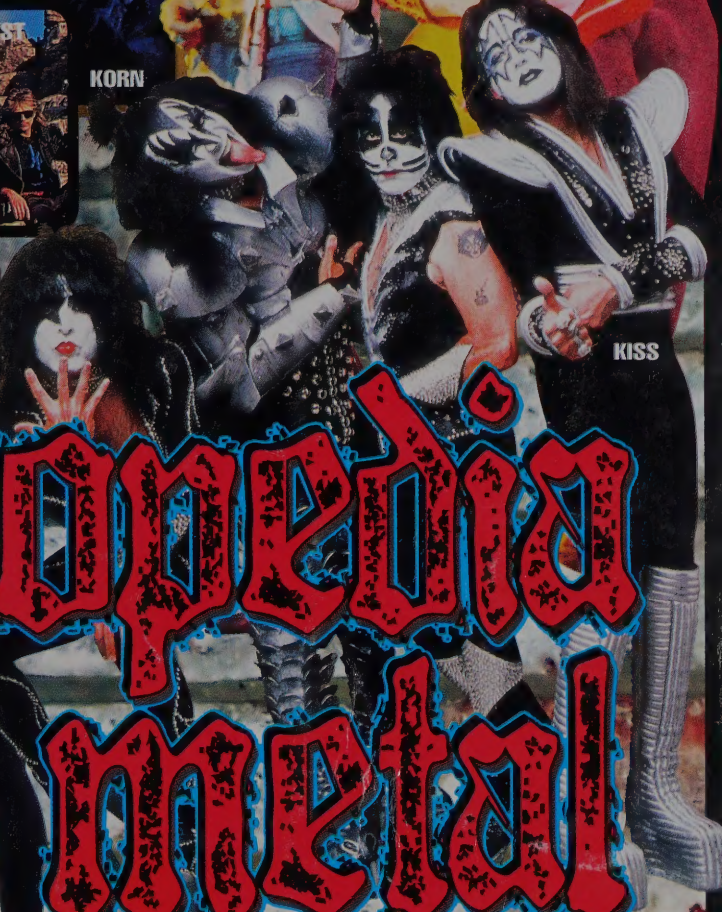
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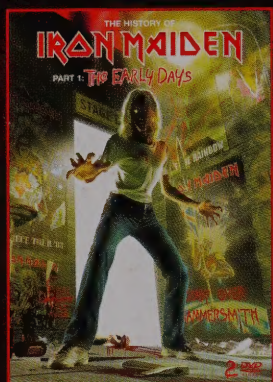
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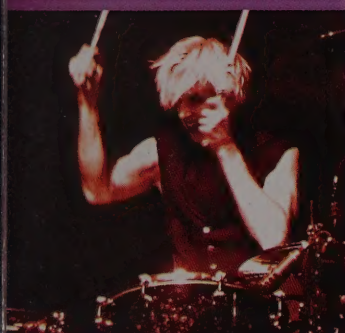
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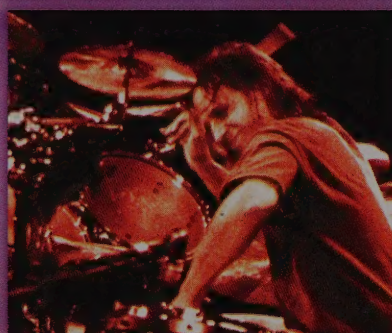


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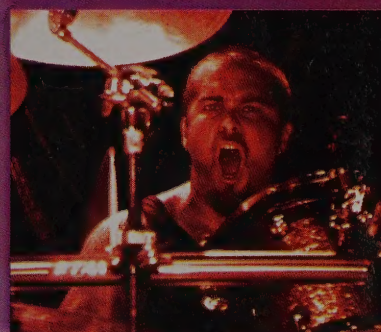
MOST DRUMMERS HAVE FANS. THESE GUYS HAVE DISCIPLES.



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AS I LAY DYING



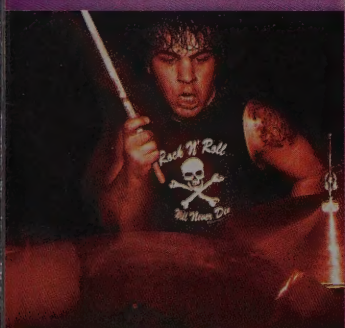
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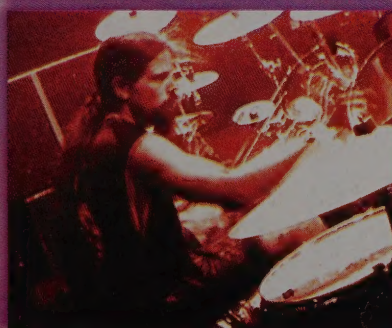
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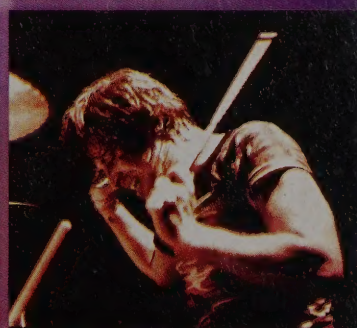
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HIT PARADER

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Welcome one-and-all to a very special issue of *Hit Parader*. This month we proudly bring you *The Encyclopedia of Heavy Metal, Vol. 1*. We dug deep, deep, deep into our voluminous files to bring you a special look (through words and photos) at metal's latest and greatest... as well as the long-forgotten heroes that comprise metal's glorious history. They're all here from Aerosmith to Zombie, with *everyone* in between, spread over an incredible 50 all-encompassing pages. While it's almost impossible to capture the true significance of legends like Zeppelin, Sabbath, AC/DC and Metallica in a few mere words, we found the challenge even more exciting to recall the high voltage exploits of such little remembered champions as Jetboy, Tygers of Pan Tang and Steel Heart. While "educating" our readers has never been our primary purpose, perhaps you'll learn a thing or two about heavy metal's incredible history while we entertain you with this once-in-a-lifetime special issue. But hey, there's still plenty more for us to do! This time around, we've chosen to feature the bands that have made heavy metal the most exciting music on earth—perhaps some day soon we'll do it again with Vol. 2... The Stars.

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EXECUTIVE EDITOR: Andy Secher

EDITOR: Amy Sciarretto

MANAGING EDITOR: Renee Daigle

COPY EDITOR: Charla Hudson

ART DIRECTOR: Frank Cafiero

PHOTO EDITOR: Debra Trebitz

CIRCULATION MARKETING DIRECTOR: Evan Honig

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210 Route 4 East, Suite 211
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CONTRIBUTING EDITORS

Vinny Cecolini, Gail Flug, Jeff Kitts, Kevin Michaels, Pat Mitchell, Ilko Nechev, Patti Romanowski, Pamela Shaw, Michael Shore and Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

Annamaria DiSanto, George DeSoto, Rick Gould, Ross Halfin, Glen LaFerman, Krasner/Trebitz, Liza Leeds, Eddie Malluk, Larry Marano, Jeffrey Mayer, Starfile, Chris Walter/ Photofeatures, Mark Weiss, Frank White, and Neil Zlozower.

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz
441 Lexington Ave., Suite 1203
New York, NY 10017 • (212) 490-1715

WEST COAST REPRESENTATIVE

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WE READ YOUR

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TIED IN A KNOT

Thank you for your continuing focus on Slipknot. They are, without question, the most important metal band of this era, and anyone who chooses to overlook (or underplay) their contributions to the hard rock "cause" is making a huge mistake. If you think about the significant bands of the last half century, the Knot stand head-and-shoulders above the rest. Years from now, when fans look back at the early part of the 21st Century, they'll realize that Slipknot belongs in the hallowed halls of rock's most significant acts.

Brendan
Little Rock, AR

on every subject with the Knot, and I think it's only fair to let everyone have his say.

Larry
Ardmore, OK

So don't you feel foolish having talked-up Slipknot's supposed "demise?" For months that's all I read about—how the band was supposed to be breaking up... how they all didn't like one another... how this was to be their last album.

Well, six months after **Vol. 3 (The Subliminal Verses)** emerged, it seems to me like they're going stronger than ever. I know there was a lot of truth behind all that break-up talk, and I guess I'm just relieved that it didn't happen.

(which was great, by the way) has those nine ugly faces staring at me rather than the likes of Sabbath, Zeppelin or Hendrix. It's gotta make you wonder who you think your audience is. Yeah, we like Slipknot. But not all of us were born in 1990 and have no real sense of rock history.

Liz
Portland, OR

TOP 100s

I really enjoyed the "All-Time Metal Top 100" issue you put out a few months ago. I agree with a lot of what you wrote. But I disagree with some of it as well. I think



Slipknot: Bigger than ever.

I love Slipknot, but how 'bout giving the other guys in the band a chance? Every time I see a **Hit Parader** interview with the band it's either with Corey or Joey. How 'bout letting us hear from Clown, Sid, Mick, Jim... or anyone else? It's not that I don't find what Corey and Joey say interesting, because I do. But there are nine opinions

But don't go around scaring people like that!

Rich
Tampa, FL

Oh you of little imagination! Three consecutive issues with **Slipknot** on the cover!! Even your Hall of Fame issue

you had a real bias (for whatever reason) towards bands from the '70s and '90s and stayed away from bands from the '80s. When all is said and done in metal history, that will still be remembered as one of the form's Golden Eras.

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Saliva: Back-of-the-hand treatment.

I spent a lot of time going over your Top 100s lists and here are just a few of the bands that I think got a "back of the hand" treatment from your columnists: Queensryche, Ratt, Jane's Addiction, Mudvayne, Saliva, Megadeth, Saxon,

UFO, Slayer and Iced Earth. Most of 'em got some kind of mention, but not nearly enough.

Jack
Cleveland, OH

As someone who has only gotten into hard rock/metal over the last four years, I found **Hit Parader's** lists of metal Top-100s to be very interesting. It made me realize that this style of music has a very long and very glorious history. I've got a

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lot of catching up to do, and your Top 100 Albums list is certainly a great place to start.
Henry
Brooklyn, New York

You are all a bunch of opinionated jackasses. Do I really care who YOU think is the best singer, or guitarist, or album of all time? I have my own opinion, and to me that's the only one that counts. I'm not going to share with you who I KNOW are the best because then they'll become too famous and won't be cool anymore.
J.E.
Toronto, Canada

MISSING THE BOAT

I think you people at **Hit Parader** are missing the boat when it comes to new music. You're putting exciting, incredible bands like Breaking Benjamin, Hoobastank and Taking Back Sunday in your mag (usually one

whole page!!) when you should be putting them on the cover! Metal bands like Slipknot, Sabbath, Priest and even the Darkness are over. Fans want emotive, expressive rock. Don't stay too heavy for your audience.

Melissa
Birmingham, AL

Please, please, please don't start running all those awful "emo" bands and pop/rock pretenders on the pages of your magazine. You have always been the best at recognizing when a trend or fad was going to disappear after a few months. You've always stayed the course and allowed "real" metal to flourish. Please don't get suckered in by these metal "pretenders."

Brian
Newark, NJ

Hard rock is back! Thanks to bands like Velvet Revolver, Jet, the Darkness, Alter Bridge and Silverthorn, I'm finally getting to hear great songs and great playing again. Enough with suburban garage-band whining and no-talent "poseurs." I wanna rock... now and forever!
Ian
Kansas City, MO

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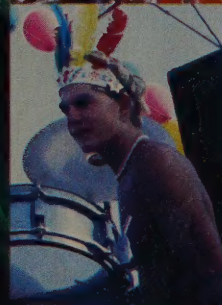
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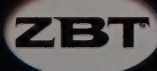
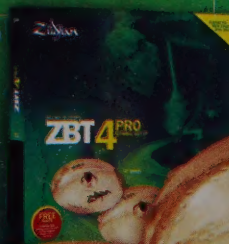
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CAUGHT IN THE ACT

BY DAMON LANCASTER

SALIVA

On stage, Josey Scott wants the world to see him as an "angry young man." But the fact of the matter is that these days Saliva's charismatic vocalist is one pretty contended dude. Try as hard as you might, you're just fighting an uphill battle when it comes to trying to put a damper on the up-beat off-stage mood shown by ol' Josey. Tell him that for whatever reason you don't like his band's latest album, **Survival of the Sickest**, and Scott will probably just grin back at you. Inform him that you don't think the band's stage show is among the most dynamic in the hard rock world, and this Memphis-born rocker will only politely ask you "why?" Tell him that you don't recognize Saliva as one of the most exciting and downright exhilarating young bands to have hit the metal scene in years, and Scott will most likely merely offer you his heart-felt condolences.

You see, when you're sitting back atop of the rock pile, as Scott and his bandmates (guitarist Chris D'abaldo, guitarist Wayne Swinney, drummer Paul Crosby and bassist Dave Novotny) are doing these days, it seems as if nothing can change your heady attitude. In all honesty, however, there are so few negatives currently coming the way of these multi-faceted rock renegades that such a retaliatory notion almost becomes irrelevant. The simple fact is that *everyone* seems to love the slick, strident, sonic musings these wild-eyed Southern boys bring forth. If anything, Scott has recently had to battle against a growing sense of euphoria... things have been going *that well* for Saliva over the last six months.

"Man, this is so great," the vocalist said. "We've made some changes in the people around us, and it's made a big difference in my attitude. I really appreciate everything these days. Everywhere we've gone, whether it's been the East Coast, the West Coast, north or south, the fans have just been out there supporting us like we're part of their family."

As Saliva has toured the world since the release of their third album—which follows 2001's **Every Six Seconds** and 2003's **Back Into Your System**—they've felt the ground-swell of support build into a veritable tidal wave of fanaticism. Everywhere the band has gone, they've been greeted by an ever-increasing number of loyalists, each of whom seems determined to seek out Scott, in particular, and share some recent remembrance of how a Saliva song has impacted their lives. It has been a humbling experience for this still relatively unassuming quintet. But with each passing day, and each additional album sold, it appears as if the Saliva brigade have begun to grow more and more confident with their ever-expanding place within the hard rock elite.

"It can really change your perspectives when someone comes up to you after a show and tells you how one of your songs

"We approach touring with the idea of minimizing any potential problem."



Josey Scott:
"The fans have been out there supporting us."

changed their lives," Scott said. "It's great that they've been able to find meaning in our words and relate it to their personal experience. I don't think any artists can ever be paid a higher compliment than that. To our way of thinking, we're still basically a kick-ass rock and roll band, but if we can really reach people, that's even better."

There's no question that the more kick-ass attitudes displayed within Saliva's music are brought forth whenever the band steps upon the concert stage. There, under the harsh glare of the spotlight, these well-seasoned rockers appear to be totally in their element, a band capable of delivering a rock and roll sermon every time they're called upon to do so. As their popularity has grown, demand for the band's in-concert magic has expanded accordingly, making a ticket to a Saliva show one of the more in-demand items of this concert season. And upon seeing the band perform in front of a sold-out throng, it's easy to understand what all the fuss is about. With Chris D and Swinney laying down a constant barrage of guitar thunder, and Scott controlling center stage with a Svengali-like elan, this unit's no-nonsense set is one packed with energy, emotion and excitement.

"People have expectations when we go on stage now," Scott said with a laugh. "That's certainly a big difference from a few years ago."



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BAND ON THE RISE!
SHOOTING STARS
BY BRAD STEWART



"All our varied tastes come out in the music."

MadSide aren't an easy band to figure out... and this Redding, CA-based unit are very happy about that. Part metal machine, part hardcore prophets and part pop poets, vocalist/guitarist Mike Mathis, guitarist Brian Adolfson, bassist Ryan Johnson and drummer Dave Watts hope that their unpredictable, yet highly entertaining, approach to their rock and roll stylings will win them immediate acceptance from the often quirky contemporary music audience. But whether they become metal's latest "overnight sensations" or if they need to wait their turn in order to reach the prime plateau of platinum paradise, these guys are willing to accept whatever fate may be in store for them.

"We're doing what we want, and we're doing it the way we want," Adolfson said. "How many bands can truly say that? One of the things we like to let people know is that there's no 'formula' when it comes to our song writing. Sometimes we write alone, and sometimes we do it together. Sometimes it's even reached the point where I'll play a guitar riff for Mike over the phone, and he'll sing the words back to me. There's so much going on in this band. We all have our tastes in music—which range from metal to funk—and they all tend to come out in our music."

For MadSide, the recent release of their

self-titled debut album represents the crowning achievement of this ambitious band's burgeoning career. After meeting one another on the surprisingly strong (well, after all, it *is* part of the greater San Francisco area) Redding music circuit back in 2001, this quartet made quick work of writing a series of songs and impressing all who heard them play in a live environment. But rather than going the traditional "major label" route to potential fame and fortune, the MadSide boys decided to roll the proverbial dice and agree to become the first group signed to the upstart, North Carolina-based EVO (short for Evolution)

everything we've done."

Having already toured with the likes of Adema, Tesla and Slaves on Dope, the MadSide brigade can hardly contain their enthusiasm when it comes time to talk about their upcoming road ventures. With exciting new songs like *Sinking In* and *Ammunition* ready to go, the band is more-than-anxious to unleash their musical big guns on stage. With a rich song catalog that couldn't be contained by the limitations imposed by their debut disc, those who attend a MadSide show are promised a heavy, rollicking rock and roll event.

"We're doing what we want the way we want."

Recordings label. Are they worried that bigger, more established labels may attempt to push their debut disc off of record store shelves? True to their nature, such a notion only inspires these guys to work harder.

"All we ever wanted was to find a label that would accept us for who we are, and that would let us make the album we wanted to make," Adolfson said. "That's what we found with EVO. I know it probably would have been safer to sign with a big, established label, but that's not our style. We're into taking chances; it's that way with our music, so why not with our career? We feel very comfortable with EVO because they've been so supportive of

"We had 25 songs ready to go when we went in to make this album," Adolfson said. "And a lot of those that didn't make it onto the album will resurface when we play live. The biggest decision we've had to make so far is how to present ourselves. We love our heavy materiel, but we know that some of our more mainstream stuff is what's gonna get us noticed. We've tried to bring out the best in both of those. We like to be viewed as a very well-rounded band, but one that has its rock and roll priorities in the proper working order."

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What can you say about a band that names itself after its singer's mother's maiden name and titles their debut album after something that said-same singer once overheard being whispered in a martial arts class? Well, whatever you might choose to say about this new band called Alston, you better keep one thing in mind—this is the kind of band that makes you glad you love rock and roll. From the moment their disc, **Voodoo for Fun and Profit**, begins to play, you're swept up in the vortex of sound created by vocalist/guitarist Jackson, gui-

in creating the "music-first" vibe that surrounds Alston both off-stage and on, there's no question that the band's creative hub rotates around the multi-talents of Jackson. Having already tasted the fruits of major label success as a member of the successful hard rock unit Primer 55, Jackson knew he was taking a risk back in 2002 when after that band has lost their deal, he decided to strike out on his own. But with a brimming pocket-full of songs ready to go, and an intense desire to let another side of his artistic personality come to the fore,

defiantly in-her-face approach. Non-stop touring throughout the Northeast, where they shared a stage with everyone from Fuel to Dry Kill Logic, served to further define both the band's public profile and their musical perspectives. By 2004 this like-minded quartet sensed it was time to take the Next Big Step, and after changing their name to Alston ("it's my mother's maiden name," explains Jackson), they turned up the heat on their musical efforts. The result of that action saw the band ink a recording deal and begin work on the 11 tracks

ALSTON



A FRESH START

BY MICHAEL JOSEPH

tarist/vocalist Ron Paige, bassist Alex Cando and drummer Woody Wurzburg. The power, passion and infectious, surprisingly melodic sensibilities that this New York City-based band brings forth on songs such as *Recon Seed*, *Why We Fight* and *Anna* makes you believe that there is, indeed, a bright future ahead for the rock and roll form... and that these guys are gonna be a primary reason why!

"We want people to listen to these songs and just respond with their hearts," Jackson said. "We're heavy, but it's not about being just heavy, as far as I'm concerned. It's about really talented musicians playing what I hope are really good songs."

While all the band's members play an equal role

Jackson knew the time was right to step forward... and let the chips fall where they may.

"It's always a risk to try something new," he said. "But when things seemed to come to a conclusion for Primer, I knew it was the right time for me to do it. I was playing bass in Primer 55, and I wasn't finding a wide enough outlet for my songs. I wanted to sing, play guitar, and really express myself more fully. That's where this band comes in."

"This band" originally began life back in 2003 under the name of Sixtycycle, and it was under that moniker that the group recorded their first EP, which proved to be a big hit for those who instantly related to this unit's impassioned, introspective, but

that comprise **Voodoo for Fun and Profit**.

"We cover a lot of ground on this album," Jackson says. "That was one of my primary goals when writing these songs. We wrote 17 songs, and ended up using 11 of them... and that was a tough choice to make. They all are so important to me. They each show a side of my personality. Life is about a full gamut of emotions—everything from joy to pain—and music needs to reflect that. There is unquestionably a heavy, aggressive side to my personality. But this time around I think I came from a very different place. That was very satisfying for me. These songs represent my view of life, but I hope they also show things that everyone can relate to."

legends urbanas

urban legends



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EDITOR'S
Guitar Player
PICK

Some urban legends almost sound believable. Like alligators in the sewers. Or the guy that wakes up after a hot date and finds himself in a tub of ice with one of his kidneys missing. Of course, no one you know has actually experienced them. It's always a friend of a friend. We're more interested in urban legends that *sound unbelievable* that you can actually experience. Such as the 7-string guitarist in the City of Angels who plays the catchiest riffs and rhythms in the land at beyond sonic speeds. Or the 100 watt stack that has million dollar urban-edged tone at a beyond stupid low price.

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NIGHTWISH

While she was growing up in Finland, Tarja Turunen always dreamed about singing classical music. In fact, the attractive, dark haired vocalist for the progressive heavy metal band Nightwish still plans on returning to her first love... someday. But for the time being, Turunen seems more than content to keep churning out albums and touring the world with bandmates Emppu Vuorinen (guitar), Jukka Nevalainen (drums) and Tuomas Holopainen (piano & synth). All her efforts are designed with one goal in mind: to bring her band's decidedly different sound to the metal masses, whether those fans live in Helsinki or Houston. And after seven years of trying, Turunen's efforts seem to be paying off. Her band's latest release, *Once*, has received major label distribution in the U.S., and recently Nightwish launched their first-ever American tour.

"It has been a very strange journey for us," she said. "For a band from Finland, it can be fairly easy to get a degree of recognition at home, and even from other parts of Europe. But to take that next major step, and enjoy some sort of notoriety in America, is an incredible challenge. We know that the kind of music we play—which is very dramatic and very heavy—isn't something that is part of the American mainstream right now. That's why we look at this opportunity as the chance of a lifetime. We feel we must make the most of it."

So what are the chances that a progressively-tinged Scandinavian heavy metal act, one with an operatically-trained female singer and a penchant for creating dense, dark metallic anthems, can make a dent in today's American hard rock scene? On the surface it might appear that they have the proverbial snowball-in-hell chance of surviving. But even a cursory listen to the material featured on *Once*, and a single visit to one of Nightwish's on-stage extravaganzas, should be more than enough to convince even the most

skeptical follower of metal fashion that these Finnish folks have what it takes to make a name for themselves. Sure, they may never scale the heights of chart success a-la Linkin Park or Slipknot, but break-away commercial success is apparently not the essence of the Nightwish musical ethic.

"Of course we would like to become very big," Turunen said. "But after so many years of trying, I think we're very happy to make enough to just pay our bills and keep the band going. We know this isn't the kind of band that is going to sell millions of records in America, but at the same time, I look at bands like Evanescence and Lacuna Coil and see other bands fronted by women who have done very well for themselves."

While there may be the slightest similarity between the vocal range possessed by Turunen and that featured by Evanescence's Amy Lee, the simple fact of the matter is that such Nightwish songs as *Dark Chest of Wonders* and *Planet Hell* are something of an acquired taste.

This is one unit not under the false impression that a single album and tour will instantly win over the jaded and notoriously fickle North American metal scene. But as Nightwish set out on their premier American tour—where they're headlining small clubs in a dozen cities from New York to Los Angeles—they seem determined to do whatever it takes to shake up and wake up the world's heavy metal scene to their highly unusual song stylings.

"We only tried to tour America once before, and that was only for a couple of shows," Turunen said. "This time, we're expanding things a great deal, and we hope to continue doing that in the future. It's wonderful to know that we can go and play in Germany or Finland and make quite a lot of money and see our names in all the daily papers. But there's still been a huge void in our lives. We believe that bringing Nightwish to America will help to fill that void."

"Bands from Finland have a difficult time gaining recognition in America."



THE ULTIMATE A-Z GUIDE TO HARD ROCK'S GREATEST BANDS



AC/DC

HP

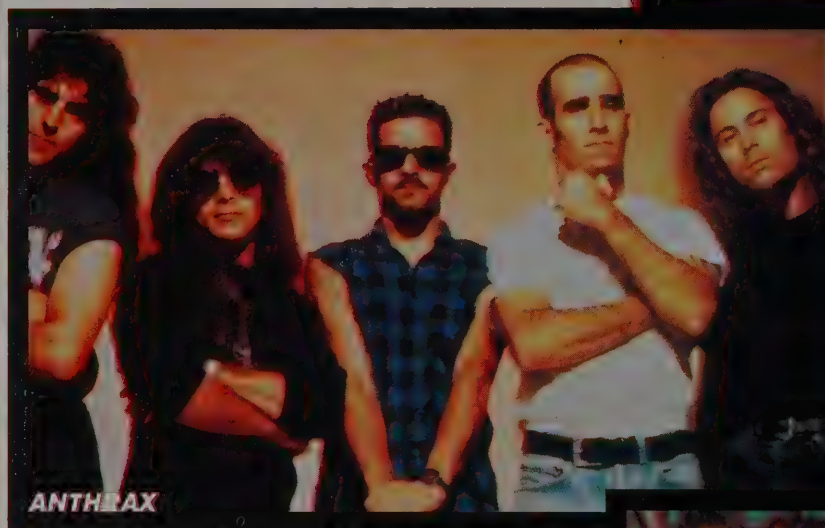
PHOTO: ANNAMARIA DISANTO

AMBOY DUKES: Ted Nugent has been a heavy metal mainstay since long before the term "heavy metal" ever even entered the rock lexicon. His pioneering work in the late-'60s with the Detroit-based "acid rock" band, the Amboy Dukes, helped open the way for countless over-the-top bands that would soon follow in their wake.
KEY ALBUMS: *Journey to the Center of the Mind*



block when cranked to the necessary volume.
KEY ALBUM: *Forged In Fire*

APRIL WINE: One of those bands that's managed to fall through the cracks of hard rock history. But during their early-'80s prime they produced a string of best-selling albums filled with easily digestible, and easily-remembered tunes.
KEY ALBUM: *Harder...Faster*



ANGEL: The "white" counterpoint to Kiss' "black", Angel were always a band that needed to be seen to be fully appreciated. While their mostly forgettable late '70s discs were filled with palatable pop-metal pablum, it was on stage—where their white satin costumes and dramatic stage show came to life—that the true nature of the Angel musical ethic was revealed.
KEY ALBUMS: *Helluva Band*, *On Earth As it is In Heaven*

ANTHRAX: In the eyes of many who closely followed the '80s "power metal" boom, Anthrax were the East Coast equivalent of Metallica—but a band that lacked either the charisma, aura or talent of their West Coast brethren. Still, without the influence of Scott Ian and his troops, perhaps "moshing" would never have become so popular.
KEY ALBUMS: *Among the Living*, *State of Eurphoria*

ANVIL: As heavy as their name, this band's rep was made up in Canada—where for whatever reason, many consider them the nation's true metal legends. Fact is, some of their early work is both inventive and compelling... and able to set off car alarms around the

ARMORED SAINT: To their legion of supporters, Armored Saint was one of the key metal units to emerge during the form's "serious" mid-'80s reign. In sharp contrast to the West Coast proponents of "hair metal", these guys drew on deathly serious Euro-metal influences for their primary inspiration.
KEY ALBUMS: *Armored Saint*, *March of the Saint*

AUDIOSLAVE: The concept of the "super-group" was all-but-forgotten in the early part of the 21st Century—at least until Audioslave came along. Featuring former members of Soundgarden and Rage Against the Machine, these guys were an instant sensation—and their platinum-selling debut disc more than lived up to the hype which surrounded this star-studded quartet.
KEY ALBUM: *Audioslave*

AXE: Yeoman-like band that knew how to lay down the riffs while never trying to reinvent the hard rock wheel.
KEY ALBUM: *Living on the Edge*

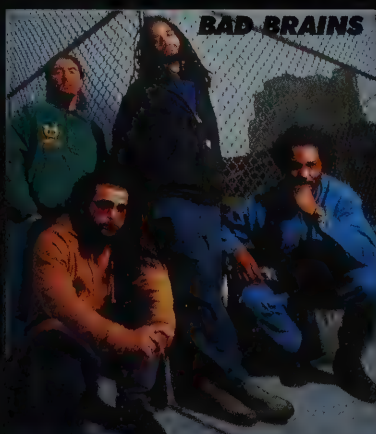


B
BABYLON A.D.: Had a single shot at major-label acclaim, and while the album didn't totally blow, it didn't exactly distinguish itself, either. After that brief moment-in-the-sun, one can only guess what happened to these Bay Area noise boys.
KEY ALBUM: *Babylon A.D.*



BACHMAN TURNER OVERDRIVE: With bodies as big as their rough and ready sound, BTO helped take hard rock to the mainstream back in the early '70s. Their smash hit *Takin' care of Business* remains a rock and roll staple, but this unit's talents went deeper than that. You still can't resist crankin' up a Bachman Turner Overweight tune when it comes on the radio.
KEY ALBUMS: *Bachman Turner Overdrive*, *Not Fragile*

BAD BRAINS: Many in-the-know swear by them. Many out-of-the-know swear at them. The Bad Brains made their rep on the metal periphery, being one of those bands that non-metalheads felt were



the epitome of metal "cool." Trust us, they've stayed "underground" for a reason.
KEY ALBUM: *I Against I*

BAD COMPANY: With former members of Free and Mott the Hoople, Bad Company was bred for success. But when they first hit the music scene back in 1975 few could have imagined that their bluesy, hard rock sound would become one of the soundtracks for that era. Paul Rodgers remains the *ultimate* rock vocalist.

KEY ALBUMS: *Bad Company*, *Straight Shooter*, *Desolation Angels*

BADLANDS: Bringing together former Ozzy guitarist Jake E. Lee, ex-Sabbath vocalist Ray Gillen and current Kiss drummer Eric Singer, Badlands had a lot going for them. But the fatal illness that befell Gillen following the release of this unit's second album stopped the group in their tracks just as their career was heating up in the early-'90s.

KEY ALBUM: *Badlands*

BAND OF JOY: The mid-'60s unit that produced John Bonham and Robert Plant—both of whom would soon go on to enjoy a modicum of success with a little blues band called Led Zeppelin.
KEY ALBUM: *Band of Joy*

BANG TANGO: In the mid-'80s it sometimes seemed as if every band with cool hair and high cheekbones could land a record deal. While perhaps Bang Tango had a little more to offer than that, for the



HIT PARADER

most part their songs have failed to withstand the acid test of time.

KEY ALBUM: **Psycho Cafe**

BIOHAZARD: While this heavily-tattooed, New York-based hardcore unit enjoys a distinguished history, band leader Evan Seinfeld has been making more of a name for himself these days as the husband (and on-film companion) of porn star Tera Petrick. Don't ask us how we know this... errr, a

friend just happened to mention it.
KEY ALBUM: **State of the World Address**

BLACKJACK: Cultural footnote: A mid-



'80s heavy metal unit featuring future Kiss guitarist Bruce Kulick and future pop crooner Michael Bolton.
KEY ALBUM: **Blackjack**

BLACK 'N BLUE: Of all the various bands to emerge from the notorious Sunset Strip metal scene, Black 'N Blue may have been one of the more talented. With guitarists who could actually play, and a vocalist (Jamie St. James) who could actually sing, these guys stood out from the mousse-abusing crowd.

KEY ALBUMS: **Black 'N Blue, Nasty Nasty**

BLACK SABBATH: The Princes of Darkness, The Lords of Loud, the guys who for all intents and purposes "invented" this thing we call Heavy Metal. 35 years into their glorious career, Iommi remains the King of Riffs while Ozzy remains, well... Ozzy! Their plodding, doom-laden sound served to inspire both a generation of Euro-metal practitioners... as well as having a surprising degree of impact on some of the leading Seattle grunge merchants.

KEY ALBUMS: **Paranoid, Master of Reality, Heaven and Hell**

BLACKFOOT: Metal? Nah! But worth noting because at key moments in their recording career guitarist/vocalist Ricky Medlocke managed to bring the southern-friend sounds invented by Skynyrd precariously close to the metallic domain.
KEY ALBUMS: **Strikes, Tomcattin'**

BLUE CHEER: Some call Blue Cheer "the original Metallica." Why? Because they were loud, obnoxious, inventive and influential. While their over-all impact doesn't add up to a speck on Hetfield's jockey shorts, back in the '60s they helped introduce



American kids to over-amped, over-fuzzed "acid rock." Peace, bro!

KID ALBUM: **Vincebus Eruptum**

BLUE MURDER: By the time he had gotten around to forming Blue Murder in the late '80s, guitarist John Sykes had already amassed quite a resume, first as a member of the New Wave of British Heavy Metal band, Tygers of Pan Tang, then as axe-slinger in Whitesnake's most successful lineup. Unfortunately, none of that translated into major success for this overblown unit.

KEY ALBUM: **Blue Murder**

BLUE OYSTER CULT: Who woulda thunk it? In Blue Oyster Cult, a bunch of short Jewish guys from Long Island took on the world... and won! Not only were they one of this nation's premier arena hard rock attractions throughout their '70s heyday, but in *Don't Fear the Reaper*, they created a timeless "crossover" hit.

KEY ALBUMS: **Tyranny and Mutation, Secret Treaties**



BON JOVI: If anyone came to represent the look, the sound and the attitude of the Hair Metal movement of the '80s it was Jon Bon Jovi. With his "french poodle" hair, his slicker-than-slick sound, and his pretty boy smile, he had just what it took to create one of the most successful hard rock franchises in history.
KEY ALBUMS: **Slippery When Wet, New Jersey**

BONFIRE: International boundaries, be damned! That seemed to be the philosophy utilized (occasionally to surprising effect) by the German metal band Bonfire. Treading on tried-and-true waters, they managed to become major stars in Europe, while raising a few pulses on this side of the Big Pond.
KEY ALBUM: **Don't Touch the Light**





BLACK SABBATH



THE ENCYCLOPEDIA OF HEAVY METAL VOL. 1

BONHAM: What do you do if you're the son of one of metal's most legendary drummers, Led Zeppelin's late John "Bonzo" Bonham? You gather together a few talented musicians, get behind your own drum kit, and produce a series of tight, surprisingly listenable discs. That was the formula for Jason Bonham during his mid-'80s heyday.

KEY ALBUM: **The Disregard of Timekeeping**

BOW WOW: From East and West they came! At metal's mid-'80s height the world was the form's oyster, and Japan was one of its primary pearls. Bow Wow was one of the biggest metal bands ever to emerge from the Land of the Rising Sun, and while everything they did was a veritable mirror image of their western influences, their stuff still rocked.

KEY

ALBUMS:

Asian

Volcano,

Shock Waves

BRIDES OF DESTRUCTION: In 2003, with Motley Crue on hiatus, bassist/songwriter Nikki Sixx found himself with a little extra time on his hands, so he got together with ex-L.A. Guns guitarist Tracii Guns to form the core of Brides of Destruction, a kick-ass, in-yer-face metal unit that so far has produced one disc. We'll see where this one goes once the oft-rumored Crue reunion comes together.

KEY ALBUM: **Here Come the Brides**

BRITNY FOX: Take a gravely voiced singer, guitar hooks big enough to land a whale, and songs that stuck to your ribs like peanut butter and what you ended up with was Britny Fox, a band that parlayed the '80s pop-metal ideal with surprising skill. *Girl School* still rocks!

KEY ALBUM: **Britny Fox**

BROWNSVILLE STATION: We include them only because they originally popularized *Smoking in the Boys Room*, a tune that the Crue later took to the top.

KEY ALBUM: **Yeah!**

BUCKCHERRY: There's always a place is music for a straight-ahead, no-frills rock and roll band, and at



the turn of the century, Buckcherry looked like they might emerge as hard rock's new "it" band. Their first album rocked your socks off... their second one didn't.

KEY ALBUM: **Buckcherry**

BUDGIE: For whatever reason, we've always had a soft spot for Budgie. Perhaps it was because few bands had a vocalist

(who squawked like the group's name sake) and a sound that perpetually drove our parents to total distraction.

KEY ALBUMS: **In For the Kill,**

Bandolier

BULLETBOYS: Talk about being in the right place at the right time! If they didn't emerge in El Lay in the late '80s with a guitar-heavy metal sound, an energetic stage show and a hair-down-to-there look, it's unlikely the world would ever have been treated to such Bullet Boys "classics" as *Smooth Up In Ya*.

KEY ALBUM: **Bulletboys**

BUSH: While it would be pressing on all fronts to call Bush a true metal band, this stylish British unit served a

vital role in the late '90s, serving as a key link between the end of mid-decade grunge, and the start of the New Metal explosion.

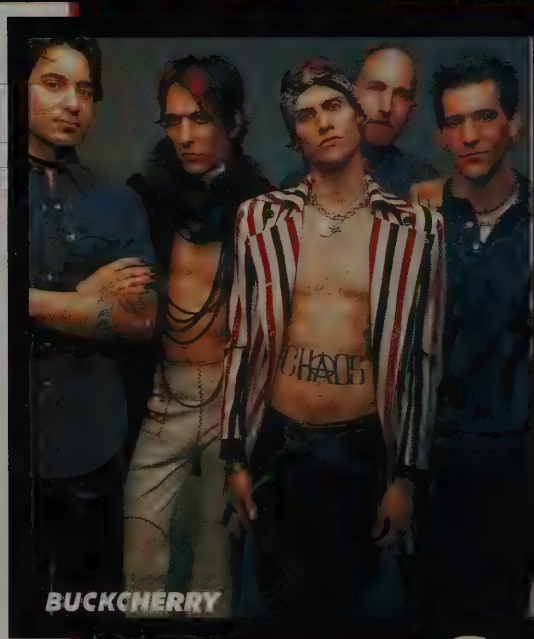
Vocalist Gavin Rossdale may best be known as the husband of No Doubt's Gwen Stefani. KEY ALBUM: **Razorblade Suitcase**



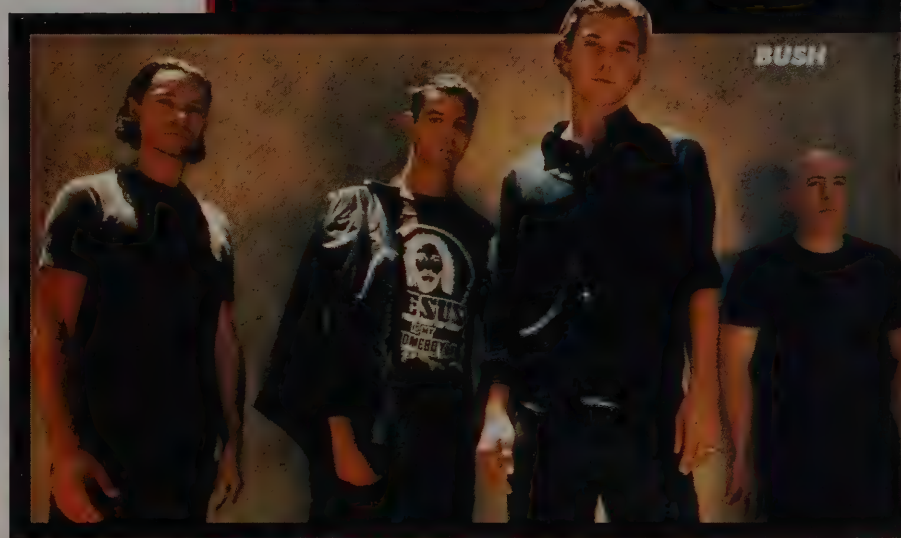
BRITNY FOX



BRIDES OF DESTRUCTION



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C
CACTUS: A lumbering beast of an early-70s heavy rock band featuring drummer Carmine Appice and bassist Tim Bogert in their post-Vanilla Fudge and pre-Beck, Bogert & Appice runs. Their music was the kind of stuff that when played at the proper volume would kill fungus on the bathroom wall.
 KEY ALBUM: *Cactus*

CANDLEMASS: The slow, grinding sounds brought forth by Candlemass could make it seem like midnight at midday. These Scandinavian Kings of Doom took a basic blueprint created by Sabbath and then just extrapolated upon its most basic and horrific elements.
 KEY ALBUMS: *Epicus Doomicus Metallicus*, *Nightfall*

CANNIBAL CORPSE: Geesh. Despite a contingent of supporters who will swear by their "genius", this upstate New York band seemed too-often intent on merely disgusting everyone in their presence through their pointedly graphic lyrics and their even more blatant cover art work. If this got you off in any way, we think you need to see a shrink ASAP.
 KEY ALBUM: *Eaten Back to Life*

CARNIVORE: Notable only as Peter Steele's precursor to Type O Negative.
 KEY ALBUM: *Carnivore*

CATHEDRAL: Along with Candlemass (see above), one of the true progenitors of the Doom Metal movement. But they stuck a little closer to the original Black Sabbath ideal, and didn't turn into a complete parody of their influences.
 KEY ALBUM: *Soul Sacrifice*

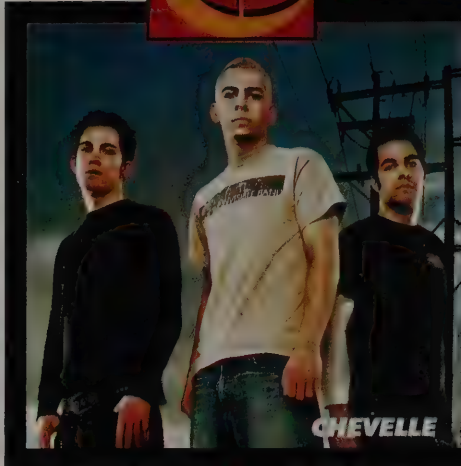
CELTIC FROST: A band with a huge international reputation—especially in Europe. Before Euro-metal bands (and their subsequent albums) were a dime-a-dozen in America, this devilish unit featuring frontman Tom G. Warrior made quite an impression on the metal underground.
 KEY ALBUM: *Cold Lake*

CHASTAIN: Gotta give guitarist David Chastain an "A" for effort. On album after album (both with the band Chastain and on his own) the guy keeps forging ahead, producing pedestrian, if listenable six-string metal showcases.
 KEY ALBUM: *Ruler of the Wasteland*

CHEVELLE: One of the hottest members of metal's New Breed, Chevelle seems poised to take the form on an exciting musical ride in the years ahead. Already a million-selling star attraction thanks to their 2002 release, *Wonder What's Next*, big things are expected from this power trio.
 KEY ALBUM: *Wonder What's Next*

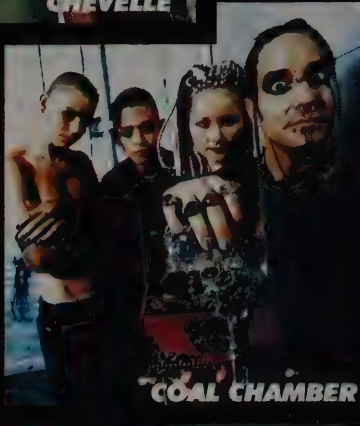


CINDERELLA: At a time when L.A. ruled the metal scene with an iron fist and an aluminum can of hair spray, Cinderella emerged to prove that Philadelphia could rock, too! On a series of best-selling albums this high-gloss unit produced a string of pop-metal anthems, some of which still sound mighty good today.
 KEY ALBUMS: *Night Songs*, *Heartbreak Station*



CIRCUS OF POWER: Put on your denim-n-leather, and crank up the Harley! Circus of Power was a no-pretensions-allowed band that hit you straight between the eyes with loud, obnoxious riffs designed to sound great as you tooled down the highway at break-neck speeds.
 KEY ALBUM: *Circus of Power*

CIRITH UNGOL: Years before there was a so-called West Coast Metal Scene, Cirith Ungol presented their heavy-handed craft, making a name for themselves... and a strange one at that!
 KEY ALBUM: *King of the Dead*



COAL CHAMBER: Dez and his crew always had their own take on this hard rock thing. They seemed to perpetually enjoy zigging while the rest of the metal scene was zagging. But that, in part, was what made the dark, probing sounds of Coal Chamber so continually fascinating. They may have done things their own way—but at least they did 'em with a purpose.
 KEY ALBUM: *Chamber Music*



CRADLE OF FILTH: The impassioned, down-at-the-mouth yelps of vocalist Scooter Ward have helped turn Florida-based Cold (we assume there is some intended irony there) into a major draw on the 21st Century hard rock circuit. The band specializes in hard-edged, yet passionate metal-tinged musical excursions.
 KEY ALBUMS: *Year of the Spider*, *13 Ways to Bleed on Stage*



CONEY HATCH: One of those bands your older siblings—or maybe even your parents—dug some 20 years ago. This Canadian unit followed the classic formula: big guitars, big vocals, big hair, and rode it through a series of successful discs.

KEY ALBUM: *Coney Hatch*

CORROSION OF CONFORMITY: A band with a varied musical history that has enjoyed a few moments in the metal sun before slinking back into the shadows. They possess a high-profile frontman in Pepper Keenan who also shares time with Phil Anselmo in Down.

KEY ALBUM: *Deliverance*

CRADLE OF FILTH: Nasty purveyors of European

CROSSBREED



"shock rock", this British-based band has enjoyed a surprising degree of international success. Stints at such prestigious events as *Ozzfest* have helped raise their metallic "Q Rating" to higher-than-anticipated levels. An acquired taste, at best.

KEY ALBUMS: *Dusk and Her Embrace*, *Nymphetamine*

CREAM: Cream stand among a handful of truly seminal heavy metal forces. Forged by the unification of the prodigious talents of guitarist Eric Clapton, drummer Ginger Baker and bassist/vocalist Jack Bruce, such hits as *White Room* and *Sunshine of Your Love* stand as true lifetime achievements.

KEY ALBUMS: *Goodbye*, *Disraeli Gears*

CREED: Sometimes there's no accounting for taste. Somehow, during the early '00s, Creed ascended to the peak of commercial acclaim, while their smugly religious posturing and music-for-the-masses approach angered rock purists and countless media types. But like the old joke about flies and excrement... can 50 million fans be wrong?

KEY ALBUMS: *My Own Prison*, *Human Clay*

CROSSBREED: When a band like Slipknot hits the scene, just about any group with a theatrical flair is gonna get a second look by greedy labels. Crossbreed deserved their shot at big-time recognition because their music was good... but it was their wild



look that really got them their shot.

KEY ALBUM: *Synthetic Division*

CULT, THE: Take a heapin' helping of AC/DC riffs, toss in a healthy handful of Zep vocal histrionics, add a smidgen of mystical lyrical overkill, shake well and listen... what you end up with is the Cult. While this British unit never met a killer riff they didn't like to borrow, they made some of the most infectious hard rock of their era.

KEY ALBUMS: *Electric*, *Sonic Temple*



D

D.A.D.: This Swedish band (originally named Disneyland After Dark until the folks at the Magic Castle caught wind of it), sported a lineup featuring a dude who played a two-string bass! Talk about minimalism. Despite such "tricks" however, D.A.D. managed to create some memorable hard rock anthems while never quite managing to live up to their pre-release hype.

KEY ALBUM: *No Fuel Left for the Pilgrims*

DAMAGEPLAN: In the wake of the much-loved Pantera's untimely demise in 2003, that band's musical core—brothers Dimebag (guitar) and Vinnie Paul (drums)—started up a new unit, Damageplan. While that unit failed to ignite the kind of



sales spark enjoyed by their previous band, everyone seems happy with their new surroundings... at least for now.

KEY ALBUM: *New Found Power*

DANGER DANGER: One of those band you either loved with a passion bordering on the insane... or hated with similar zeal. It wasn't so much that Danger Danger did anything to require such a passionate response; indeed, their work was nothing if not ordinary. But for some reason they seemed to strike a responsive nerve within many (mostly female) fans.

KEY ALBUM: *Screw It!*

DANGEROUS TOYS: Straight outta the gutter and into your living room came Dangerous Toys. With a sound that came across like a rusty razor and an attitude primed to be decidedly nasty, this was one of the tougher bands to enjoy any mid-'80s major label recognition—even if that recognition was extremely short-lived.

KEY ALBUM: *Dangerous Toys*

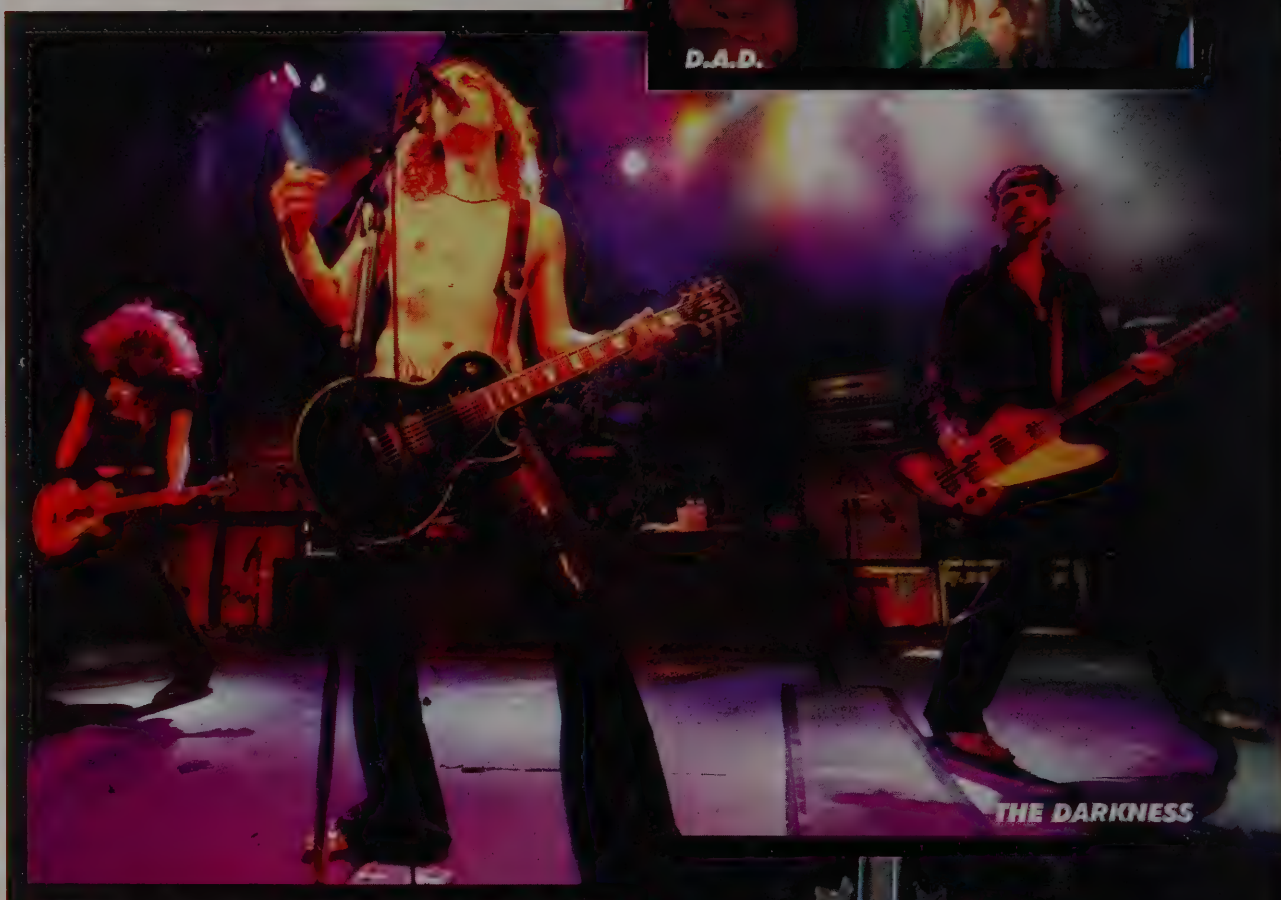
DANZIG: Glenn Danzig has worn many musical coats-of-arms during his lengthy stint in the metal world. But the muscle-bound rocker has enjoyed his greatest success laying down the dark riffs for the band that bears his last name.

KEY ALBUMS: *Lucifuge*, *How the Gods Kill*

DARKNESS: While the full brunt of their artistic and commercial impact has yet to be felt, there's no denying that the Darkness have had a significant impact on recent hard rock happenings... on both



We also know that Slayer fans (a band to whom the DA brigade have on occasion been compared) will probably want to rip off our private parts for even insinuating such
KEY ALBUM: *Act III*



sides of the Atlantic. Already a Number One smash throughout their British homeland, these hard rock revivalists (think Queen meets AC/DC) seem set to score big around the globe.

KEY ALBUM: *Permission to Land*

DATSUNS: This hard rock "revival" thing (see "Darkness" above) is getting to be a world-wide happenings. Take, for example, the Datsuns, who currently stand as New Zealand's premier metal export. With their new disc being produced by no less than former Zep bassist John Paul Jones, stardom seems on the horizon for these giddy chaps.

KEY ALBUM: *The Datsuns*

DEATH ANGEL: Without going too far out on a limb, we think it may be safe to say that Death Angel may well have been the heaviest, nastiest and most lethal band ever to enjoy major label distribution.



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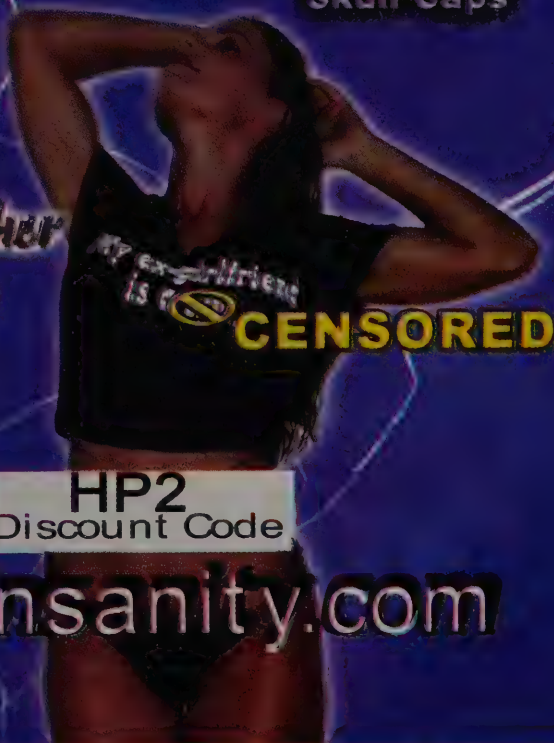


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KEY ALBUMS: *In Rock*, *Fireball*, *Stormbringer*

DEF LEPPARD: There was a moment in metal time when Def Leppard ruled the world. While their pop-metal sound hasn't aged particularly well, this unit sold more than 30 million albums during a four year span in the mid-'80s... still a record. An interesting sidelight was the "dark side" of the band (featuring the death of original guitarist Steve Clarke and the dismemberment of drummer Rick Allen) contrasting with their relentlessly sunny sound.

KEY ALBUMS: *Pyromania*, *Hysteria*

DEFTONES: The Deftones have come to represent a quintessential exponent of the contemporary metal sound. Rarely smiling, often discordant, and always unpredictable, this West Coast unit has garnered a major following thanks to the strength of their highly individualistic musical vision.

KEY ALBUM: *White Pony*

DESTRUCTION: With a name like that, you can probably guess what this unit's metal Prime Directive was. But the fact was these speed metal kings managed to do things in a surprisingly different manner, delivering a sound that was like Motorhead on speed... as if Lemmy wasn't already "juiced" enough.

KEY ALBUM: *Infernal Overkill*

DIAMOND HEAD: These guys are one of those quasi-essential New Wave of British Heavy Metal bands from the early-'80s that helped pave the way for the hard rock explosion that would soon follow in their wake. While little of their work ended up making a lasting impression, it served to inspire later generations of rockers whose work eventually did!

KEY ALBUM: *Borrowed Time*

DI'ANNO: We mention the solo work of Iron Maiden's original lead vocalist Paul Di'anno because... well,

because he was the original lead vocalist in Iron Maiden.

KEY ALBUM: *Di'Anno*

DIMMU BORGIR: There is a certain Spinal-Tappish quality to the Scandinavian dark metal outfit Dimmu Borgir. After all, these guys feature a sound that at times comes across as a bastardized synthesis of classical music, progressive rock and death metal, all infused with an "only dogs can hear it" vocal style that is guaranteed to raise the shackles on the back of your neck. Still, they may end up as a major 21st Century metal attraction.

KEY ALBUM: *Spiritual Black Dimensions*

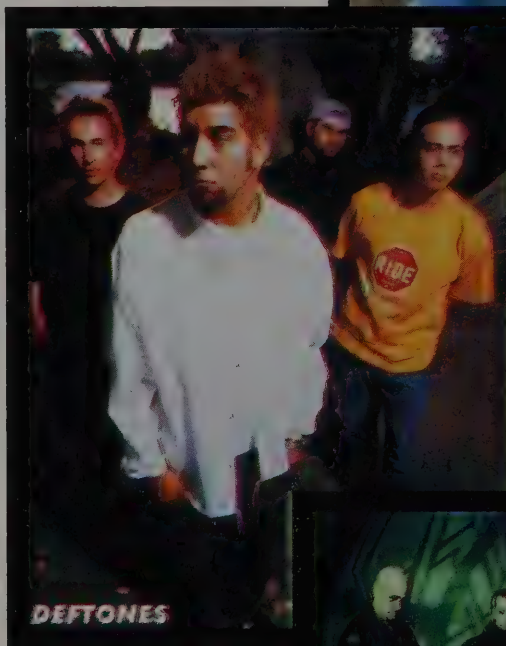
DIO: For a guy standing all of five-feet tall, Ronnie James Dio has long had one of the biggest voices in rock. Whether it was during his stints with Rainbow, Sabbath or his own band, Dio rules as one of heavy metal's most commanding



DEEP PURPLE



DEF LEPPARD



DEFTONES

forces. Rather amazingly, he still sounds as good today as he did some 20 years ago.

KEY ALBUM: *The Last in Line*

DISTURBED: From the moment they hit the hard rock scene back in 1999, Disturbed have continually proven that they stand among the best of today's generation of rockers. Centering around the charismatic talents of vocalist David Draiman, this Chicago-based quartet isn't shy about tackling controversial subjects either on album or stage.

KEY ALBUMS: *The Sickness*, *Believe*

DOKKEN: Dokken stand as the unmatched kings of the metal ballad. What saved them



DIMMU BORGIR

from outright cheesiness on many of their key mid-'80s releases was the Guitar God skills of axe master, George Lynch. The screeching of main man Don Dokken is at best an acquired taste, but this unit's song catalog stands among the best of the Hair Metal era.

KEY ALBUMS: *Tooth and Nail*, *Under Lock and Key*

DORO: Women have always played a strangely (but understandably) subservient role in the male-dominated metal kingdom. But Teutonic temptress Doro Pesch seemed to relish her role as a steel-voiced vision for the metal boys to drool over.

KEY ALBUM: *Force Majeure*



DOPE: A strange unit from the streets of Noo Yawk that seemed to want to extol all of their bad boy virtues. As hard as they tried, too few were listening.

KEY ALBUM: *Felons and Revolutionaries*

DOWN: One of former Pantera vocalist Phil Anselmo's seemingly countless side projects. Down—which also featured Corrosion of Conformity's Pepper Keenan—seemed destined for major stardom when their initial album was released, but such recognition is yet to come.

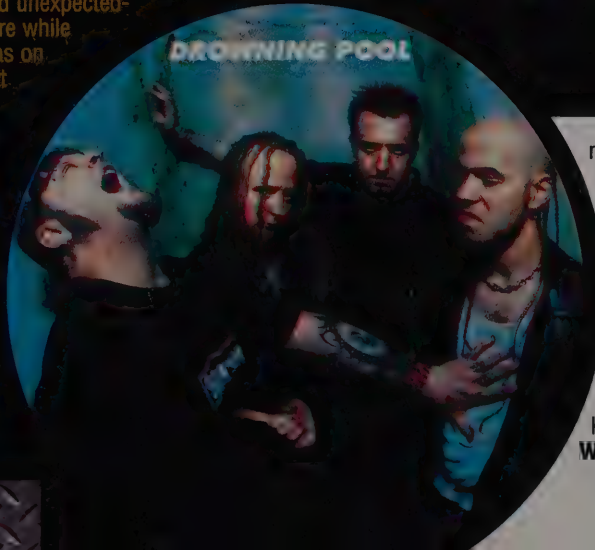
KEY ALBUMS: *Nola, II*

DREAM THEATER: Pomp and circumstance have their place—but rarely is it within the metal pantheon. Dream Theater is one band determined to prove that haughty musical passages can fit within the often rigid confines of metaldom, a fact they've proven time and time again throughout their rich album catalog.

KEY ALBUM: *When Dream and Day Unite*

DROWNING POOL: When vocalist Dave Williams died unexpectedly from heart failure while Drowning Pool was on tour in 2002, most assumed it also spelled a death-knell for this on-the-verge-of-stardom, Texas-based band. But the remaining members have regrouped with singer "Gong" Jones and continue to rock on.

KEY ALBUM: *Sinner*



E

EARTHSHAKER: Another one of those mid-'80s Japanese exports that seemed to have swallowed the Eddie Van Halen riff catalog whole, and then spent the better part of every album attempting to regurgitate it—to varying degrees of success.

KEY ALBUM: *Earthshaker*

ELF: Early Ronnie James Dio... gives an indication of what was yet to come, but far from "essential" in any comprehensive metal album collection.

KEY ALBUM: *Elf*

ENTOMBED: This unit has enjoyed more than their fair share of major label attention—not that such recognition isn't richly deserved. They presented a watered-down version of Dark Metal that seemed to tap into the troubled psyche of a somewhat more expansive audience.

KEY ALBUM: *Wolverine Blues*



ENUFF Z'NUFF:

Sometimes talent doesn't get to enjoy its just desserts. Few can deny that Enuff Z'Nuff stood head-and-shoulders above many of their mousse-abusing '80s compatriots in terms of sheer song writing skills. They even had a better-than-average image. For whatever reason, it all never translated into

much more than mid-stream success.

KEY ALBUMS: *Enuff Z'Nuff*, *Strength*

EUROPE: As soon as *The Final Countdown* hit the airwaves back in the mid-'80s, it was only a matter of time before vocalist Joey Tempest and his cronies in Europe became superstars. And that single success also signaled the "countdown" starting on this Swedish act becoming one of the most mercilessly derided of all hair-metal attractions.

KEY ALBUMS: *The Final Countdown*, *Out of This World*

EVANESCENCE: They seemingly came out of nowhere to emerge as the best-selling hard rock band of 2003. With the hauntingly angelic voice of Amy Lee providing form and substance to the band's sound, Evanescence has proven to be that rarest of rock and roll creations... a hard rock act with true cross-over appeal.

KEY ALBUM: *Fallen*

EVERY MOTHER'S NIGHTMARE: Actually, they were a pretty good heavy metal band—if one bereft of great ideas. With a good ol' boys charm, and a fondness for big riffs, big hair and slightly dirty lyrics, Every Mother's Nightmare was actually closer to Every Daughter's Dream.

KEY ALBUM: *Every Mother's Nightmare*

EXODUS: One of the primal members of the No Cal power metal moment that eventually produced Metallica, Exodus was a prime proponent of pure power. Lacking that unit's talent and charisma, the Exodus boys contented themselves with cranking out a series of heavier-than-hell discs that were long on energy and short on imagination.

KEY ALBUMS: *Bonded By Blood*, *Fabulous Disaster*

EXTREME: For whatever reason, success served to ostensibly do in Extreme. This Boston-based unit was one of the more original, talented bands to exist during the Glory Days of '80s metal, but their soft-rock ballad smashes seemed to turn their attention astray... a fact from which they never recovered. Vocalist Gary Cherone went on to join Van Halen's least successful version.

KEY ALBUMS: *Pornograffiti*, *III Sides to Every Story*

E-Z-O: Japanese Hair Metal... 'nuff said.

KEY ALBUM: *E-Z-O*



F

FAITH NO MORE: Few bands enjoyed more tips-of-the-cap from the media and from their fellow bands than Faith No More.



EUROPE



And when the band began to score some major commercial victories, that adulation came from fans as well. Intentionally idiosyncratic while not being devastatingly avant-garde, these guys never forgot how to rock.

KEY ALBUM: *The Real Thing*

FASTER PUSSYCAT: When your singer goes by the intriguing moniker of Taimé Downe, you know you're in for an interesting musical trip. As the unofficial ambassadors of L.A.'s famed Sunset Strip music scene, Faster Pussycat were essential ingredients of the '80s music explosion.

KEY ALBUMS: *Faster Pussycat*, *Whipped*

FASTWAY: When *Easy Living* exploded out of the box in the early '80s, it seemed as if Fastway (featuring ex-Motorhead guitarist "Fast" Eddie Clark and former UFO bassist Pete Way) was destined for greatness. In retrospect, we now realize that



EVERY MOTHER'S NIGHTMARE

their first gasp was also their best.

KEY ALBUM: *Fastway*

FATES WARNING: The alternatively-tinged, progressively-challenged style brought forth by Fates Warning is the sound of a band daring to be different. In striking contrast to virtually every other one of their hard rocking cohorts, these people didn't necessarily believe that every one of their listeners was a blithering idiot. They kept the musical and lyrical barrier high... yet attainable for their fans.

KEY ALBUM: *Awaken the Guardian*



EXTREME



FASTER PUSSYCAT

FEAR FACTORY: A band that always possessed a strong sense of "self", a fact which allowed them to break pre-ordained molds and defy preconceived expectations with virtually every album they created.

KEY ALBUM: *Obsolete*

FIGHT: After departing from Judas priest in 1993, vocalist Rob Halford wanted to create a band with a more cutting edge ideal. He found it in Fight, a group that totally turned its back on commerciality to the delight of few.

KEY ALBUM: *A Small Deadly Place*

FILTER: Filter are one of those bands that's just impossible to figure out. On one hand this brain-child of Richard Patrick showcases many of his cutting-edge Nine Inch



FORD, LITA: The Queen of '80s Noise, Lita Ford was the blonde temptress who could stand up to the boys... and invariably put them in their place. An MTV favorite with her good looks and audience-friendly guitar theatrics, Ford still ranks as the premier female heavy metallor of all-time.

KEY ALBUMS: *Lita*, *Dangerous Curves*

FREE: While many of today's fans may know of this early-'70s blues-rock band via their all-time foot-stomper, *All Right Now*, their incredible song catalog remains one of the best. More Zep-styled hard rock than pure metallic bluster, Free stands at the cornerstone of an entire rock movement... one that includes everyone from Bad Company and Foreigner to mainstream heroes like Journey.

KEY ALBUMS: *Fire and Water*, *Tons of Sobs*



Nails roots. On the other, there are lush tunes like *Take A Picture* that make all the suits at MTV smile with glee.

KEY ALBUMS: *Short Bus*, *Title of Record*

FLOTSAM & JETSAM: While they were always a pretty darned good band on their own, Flotsam & Jetsam's main claim to rock and roll notoriety will always be that they provided bassist Jason Newsted to Metallica.

KEY ALBUMS: *Doomsday for the Deceiver*

FU MANCHU



FREHLEY'S COMET: When he departed from Kiss "Space" Ace Frehley needed to find his own creative outlet... which turned out to be Frehley's Comet. While the band rarely rose above pedestrian levels, Ace's burning guitar work still managed to delight the ever-loyal members of the Kiss Army.

KEY ALBUM: *Frehley's Comet*

FU MANCHU: The masters of Stoner Rock, Fu Manchu have utilized basic heavy metal ideals to update key '60s "acid rock" concept for the 21st Century. It's a neat trick, and regardless of the degree of altered-state mental clarity you may currently enjoy, this stuff does possess a certain, undeniable fuzz-toned appeal.

KEY ALBUMS: *In Search Of*, *The Action Is Go*

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G

GALACTIC COWBOYS: They tried their hardest, produced some stellar results, yet the Galactic Cowboys never managed to grab the proverbial Brass Ring of big-time success. Still, there are more than a few folks out there who still occasionally sneak their old Galactic Cowboys albums onto their turntables.

KEY ALBUM: *Galactic Cowboys*

GAMMA: Ronnie Montrose laid the foundation for the entire West Coast metal movement with his first band, Montrose. With Gamma he attempted to reinvent the same wheel, with decidedly mixed results.

KEY ALBUM: *1*

GEORDIE: Nothing much going on here, except for the highly notable exception that their early albums feature a vocalist named Brian Johnson who, as you may know, was to go on to enjoy a bit of success with AC/DC.

KEY ALBUM: *Masters of Rock*

GILLAN: We always liked Ian Gillan best when he was safely housed within the collective framework of Deep Purple. But when he decided to go it on his own (which he did on more than one occasion) the music he made with Gillan was more-than-satisfactory.

KEY ALBUM: *Glory Road*

GIRL: Glam-metallers from London known more for producing future Def Leppard axe master Phil Collen and future L.A. Guns vocalist Phil Lewis than for anything spectacular they accomplished under the Girl banner. Geesh, that makeup is kind'a creepy!

KEY ALBUM: *Sheer Greed*

GUNS N' ROSES



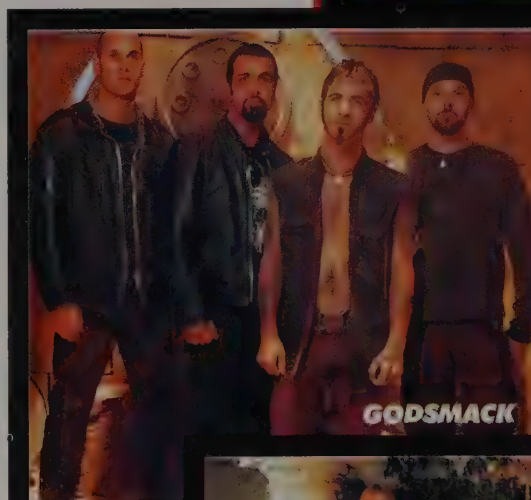
GIRLSCHOOL: Ahhh, now we're talkin'... British bad girls with a penchant for laying down some significant heavy metal lumber. Every rocker worth his salt paid some degree of homage to these tough chicks during their early-'80s prime... including Motorhead's notorious Lemmy.

KEY ALBUMS: *Hit and Run*, *Play Dirty*



GODSMACK: Out-of-the-box superstars when their debut disc went triple platinum. One of the most successful acts of the last half-decade, thanks to the charisma and song writing skills of vocalist Sully Erna. Dark and disturbing in approach, but still accessible to the metal masses.

KEY ALBUMS: *Godsmack*, *Faceless*, *Awake*



GRAND FUNK: They were, are and will always be An American Band... and damn proud of it. Overlooked and derided during their late-'70s heyday, Grand Funk (or their earlier, heavier incarnation Grand Funk Railroad) helped lay the pedal to the metal, introducing an entire generation to the wonders of over-amplified guitars.

KEY ALBUM: *We're An American Band*

GRAND PRIX: The living definition of faceless hard rock. A band that produced a string of "pleasant" metal-oriented discs—which kind'a goes against the whole philosophy of the thing, doesn't it?

KEY ALBUM: *Samurai*



GREAT WHITE: Long before the tragic fire turned them into cultural pariahs, Great White were a band so steeped in Zeppelin-styled blues groove that at times it seemed they were caught in a one-dimensional vortex of their own design. While they scored the occasional novelty hit, this is a one trick pony if there ever was one.

KEY ALBUM: *Once Bitten*

GRIM REAPER: You've got to love a British band featuring a chubby vocalist and a chubby guitarist—both of whom

still insisted on dressing in skin-hugging spandex. But when you focused on the music rather than on their looks, Grim Reaper could deliver the goods in an Iron Maiden-inspired, over-the-top kind of way.

KEY ALBUM: *See You in Hell*

GUNS N' ROSES: The living definition of the term "beautiful disaster." People would attend their concerts much like they'd go to a car race—just waiting to see who would hit the wall

and when. Still, despite their all-too-apparent frailties, when they were "on" there were few bands in rock history who could hold a candle to them. During their brief, meteoric ride through the hard rock galaxy, Axl, Slash and the boys created a legacy that should live on well after they've left this veil of tears.

KEY ALBUMS: *Appetite for Destruction*, *Use Your Illusion I & II*

HAGAR, SAMMY: You know him, you love him, you caaaaan't live without him! Ah, perhaps we're getting a little carried away, but the simple fact of the matter is that the Red Rocker, Sammy Hagar, has accomplished a heck of a lot during his 30-year career. Solo star, main man for Van Halen... even a pace-setter with Montrose. A quintessential American rocker! **KEY ALBUMS:** *Nine of a Ten Scale*, *Street Machine*



HAMMERFALL: Hammerfall have always seemed quite content to reinterpret many of the most basic of classic metal sounds, especially those originally fostered upon the masses by the likes of Priest and Maiden. With shrieky vocals and dual guitars, they don't stand out from the crowd, but they're kind'a fun, anyhow. **KEY ALBUM:** *Legacy of Kings*



HANOI ROCKS: We may be pushing the point, but it could be speculated that without the ground-breaking efforts of Hanoi Rocks, the hard rock universe may never have encountered the likes of Motley Crue or Guns N' Roses. This Scandinavian unit pioneered the punk-metal ethic, and in platinum-blond-tressed Michael Monroe they possessed a glam-bam-thank-you-ma'am star. **KEY ALBUM:** *Bangkok Shocks, Saigon Shakes*

HEART: We jest, right? Nope. Sure Ann and Nancy Wilson are known more for their lush mainstream ballads, but have you forgotten such seminal rockers as *Barracuda* or *Magic Man*? Anyway, we're convinced that Ann does the best Robert Plant impression in the biz—check out Heart's live version of *Rock & Roll* for proof! **KEY ALBUM:** *Dreamboat Annie*



HOUSE OF LORDS

HEAVEN: In the early-'80s,



Heaven got their chance to shine via a number of major label discs. But their pedestrian, AC/DC-inspired riff-rock showcases failed to impress anyone... or at least anyone that really mattered. **KEY ALBUM:** *Where Angels Fear to Tread*

HEAVY PETTIN': Designed as a band ready to take over the world, Heavy Pettin' never came close to living up to such expectations. In the wake of Def Leppard's early-'80's success, a variety of easily-digestible, rock-for-everyone bands were dumped on us by greedy labels, and as you might have guessed by now, these guys were one of 'em. **KEY ALBUM:** *Heavy Pettin'*

HELIX: Good-time party-hearty rockers scored a string of radio-ready hits during their run-of-success in the '80s. Big rep for being a kick-ass live act frequently earned them prestigious supporting roles in major arena tours. **KEY ALBUM:** *No Rest for the Wicked*

HELLOWEEN: Other than the renowned Scorpions, perhaps no German metal band attempted to play up more to American tastes than Helloween. While their approach featured a tad of progressive attitude, and their style at times borrowed a bit-too-heavily from the Maiden metal songbook, they managed, somehow, to create a sound of their own. **KEY ALBUM:** *Walls of Jericho*

HELMET: Guitarist Page Hamilton has always been equal parts rock revolutionary and visionary. Both of those qualities have worked to make his band, Helmet, one of the most respected—and at times challenging—units of the last decade. Now back at

work after a lengthy hiatus, Helmet still has what it takes to teach this generation of bands a few new tricks. **KEY ALBUM:** *Meantime*



HATEBREED: Jamie Jasta has done a great job of marketing himself, and making him-

self one of the key figures of the current heavy metal movement. As frontman for the hard-driving, uncompromising band Hatebreed, and host of MTV2's *Headbanger's Ball*, Jasta has emerged as a key spokesman for the contemporary metal scene. **KEY ALBUM:** *Perseverance*

HENDRIX, JIMI: Nearly 35 years after his death, Hendrix remains perhaps the single most revered

figure in hard rock history. This unmatched guitar maestro was decades ahead of his time in terms of studio wizardry, on-stage showmanship and pure instrumental virtuosity. And while some of his '60s stoner anthems haven't aged very well, his permanent place atop the Mount Olympus of rockers remains secure.
KEY ALBUMS: *Are You Experienced*, *Electric Ladyland*

HOUSE OF LORDS:

Gee whiz... that Greg Guffria was one busy guy. House of Lords deserves recognition as perhaps one of the most forgettable of all the Hair Metal bands of the '80s. And if you think that isn't one major accomplishment, you'd better go back and peruse your disc collection a little closer!

KEY ALBUM: *House of Lords*



HUMBLE PIE: We still haven't figured out how 5-foot tall frontman Steve Marriott ever managed to belch like a wounded buffalo on every song this power-packed band ever did. While they've lost some luster since their late-'70s prime, the key discs made by Humble Pie (admittedly a motley assortment, at best) still shine on. Along with the Who's *Live At Leeds*, Pie's *Rockin' the Fillmore* stands as one of the greatest live discs ever!

KEY ALBUMS: *Rock On*, *Smokin'*

HURRICANE: Yeah, they could be sappy as a maple tree in spring time, but at their best Hurricane produced some of the best-darned sing-along tunes of the L.A. metal movement.

KEY ALBUM: *Over the Edge*



ICED EARTH: Their faithful followers swear by them. Some media cynics swear at them. But either way, Iced Earth has now emerged from the metal underground to stake some solid footing in the hard rock mainstream. Having former Priest frontman "Ripper" Owens aboard has helped their latest cause.
KEY ALBUM: *Iced Earth*

INCUBUS: They may have started out life as a quasi-metal attraction, but over the years Incubus has wandered from their hard rockin' roots to become one of the most successful entities in the contemporary music kingdom. Good for them!
KEY ALBUMS: *Morning View*, *Make Yourself*



IRON MAIDEN: During their lengthy time in the spotlight, the Maiden Metal Machine has helped take heavy metal around the world. From Bangkok to Budapest to Boston, these English Aces have toured in front of packed houses, bringing their eclectic, powerful

and hugely successful sound to millions of adoring fans. Their scary-faced trademark, "Eddie" has become one of metal's most endearing and enduring images.

KEY ALBUMS: *Killers*, *Number of the Beast*, *Piece of Mind*, *Powerslave*



JACKYL: With the success of their self-titled debut album, Jackyl burst upon an unsuspecting hard rock scene like a



caged lion. With chainsaws in hand, and dirty deeds on their minds, these wild-eyed southern boys cut a swath (both literally and figuratively) through more sedate rock society.

KEY ALBUMS: *Jackyl*, *Push Comes to Shove*

JANE'S ADDICTION: You either "got" Jane's Addiction, or you didn't. There was really no middle ground for Perry Farrell and his troops. With a decidedly drug-based musical lexicon, and a far-from-ordinary manner through which to present their off-center tales, Jane's

won a solid following among those not usually drawn to the hard rock side of life.

KEY ALBUM: *Ritual de lo Habitual*

JET: Hard rock revivalists from the "wilds" of Australia seem to owe more to the Black Crowes than to the rock pioneers they occasionally cite as their primary influences. Yet, despite the fact that veteran observers of the hard rock scene have heard everything this unit is offering many times before, we gleefully acknowledge that hard rock has always been more about "reinventing" the wheel rather than building your own.

KEY ALBUM: *Get Born*

JETBOY: From a brief moment in the mid-'80s sun, Jetboy was one of the most talked-about

right.

KEY ALBUM: *No Rules*

KILLER DWARFS: Yeah, they were short. And their tunes sometimes were "killer." A rock radio fave during the '80s prime.

KEY ALBUM: *Dirty Weapons*

KING DIAMOND: Yikes! From his horrific facial makeup (Kiss supposedly once wanted to sue him because of it!) to his only-dogs-can-hear-'em vocals, King Diamond has long ruled as one of Euro-metal's most intriguing sorts. Never more than a cult fave on this side of the sea (either as a solo act or part of his "other" band, Mercyful Fate) the King has turned his mystical aura and metallic flair into a solid career.

KEY ALBUMS: *Abigail*, *Them*

JETBOY

bands at play during the Hair Metal explosion. They seemed to have the look, the sound, and the backing needed to go all the way. But a series of off-stage problems (including the death of one of their members) quickly derailed their express train.

KEY ALBUM: *Feel The Shake*

JUDAS PRIEST: For three decades no band has done it better than Judas Priest. From the moment they emerged from Birmingham, England—in the wake of home-town heroes, Black Sabbath's worldwide success—it became instantly clear that the Priest Beast were gonna do it *their* way! With dual lead guitarists and a vocalist, Rob Halford, with a six octave range, Priest has stood the test of time to rank among the ultimate practitioners of the metal art.

KEY ALBUMS: *British Steel*, *Screaming for Vengeance*, *Sin After Sin*, *Stained Glass*

JUNKYARD: Their main claim to fame is that their discs go right behind Judas Priest's in the "metal" section of your neighborhood record shop. Pedestrian... at best.

KEY ALBUM: *Junkyard*

K

KEEL: Lanky vocalist Ron Keel lost a lot of his metal "cred" when he briefly turned his back on the form and transformed himself into a country crooner. But he quickly came to his senses and returned to this above-average remnant of the Hair Metal Explosion.

KEY ALBUM: *Rock 'n Roll Outlaw*

KICK AXE: One of those bands from the Great White North that seemed to absorb some of the "American" hard rock ethic, while not grasping that a larger-than-life aura was a major part of the complete package. Grew more cumbersome with each successive release.

KEY ALBUM: *Vices*



JUDAS PRIEST

KING KOBRA:

Two things of note about King Kobra, neither of which has one iota to do with their mostly mundane musical production. 1) Drummer Carmine Appice co-wrote *Do Ya Think I'm Sexy* with Rod Stewart. 2) Their vocalist is now a woman after a sex change operation.

KEY ALBUM: *Ready to Strike*

KINGDOM COME: At the height of the Zep-influenced metal stylings in the mid-'80s, frontman Lenny Wolf decided to take it one step further and create a veritable "Led Clone." Believe it or not, it worked! Their self-titled disc drew tons of scorn for its overt channeling of the Page/Plant presence, but it sold like hot cakes to the Zeppelin-starved masses.

KEY ALBUM: *Kingdom Come*



KINGDOM COME

KING'S X: Always a critical favorite. Always a commercial risk. Perhaps that's the best way to describe the ever-inventive, often brilliant and always entertaining unit that managed to pop-up their heavy-handed tunes while never pandering to the mass market. A neat trick if ever there was one.

KEY ALBUMS: *Gretchen Goes to Nebraska*, *Dogman*

THE ULTIMATE A-Z GUIDE TO HARD ROCK'S GREATEST BANDS

KISS: Kiss will always be the self-proclaimed Gods of Thunder. Never shy about a little self-promotion, Gene, Paul, Ace and Peter became heavy metal's answer to the Beatles—four Costumed Crusaders, each with a unique role to play within the group's corporate, and musical structure. They wore (and still do, come to think of it) outrageous makeup, put on incredible stage shows... and on occasion even wrote some unforgettable metal anthems.

KEY ALBUMS: **Destroyer, Alive!, Love Gun**

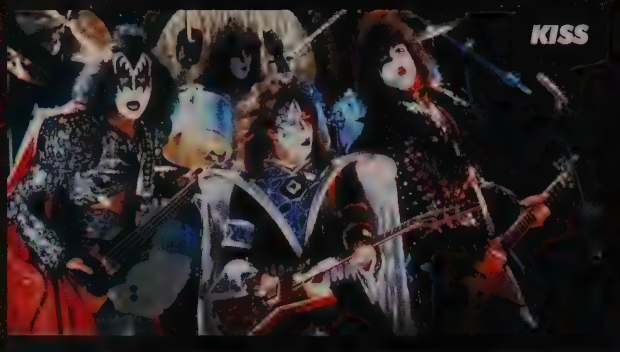
KITTIE: At first Kittie had a great "gimmick"—teen aged metal chicks from Canada. It helped turn their first album into a surprise hit. But as they aged, and became angrier, the uniqueness of their approach waned, and the nothing-really-special nature of their metallic attack became more evident.

KEY ALBUMS: **Spit, Until the End**

KIX: Mix a little Aerosmith with a bit of AC/DC, throw in a slightly lisping vocalist for good measure and what you ended up with was Kix, a great live band that rarely managed to capture the high-energy of their live show on disc. They did enjoy the occasional hit, but probably never reached the acclaim they deserved.

KEY ALBUM: **Blow My Fuse**

KORN: Perhaps it will take us ten years after their ultimate demise to get a proper grasp on Korn's role in contemporary metal history. To some they're the band that practically "invented" New Metal back in 1993. To others they've always been a



KISS



KITTIE

KING DIAMOND



KREATOR

self-absorbed bunch of whiners bemoaning their fate in the world. The reality is probably somewhere in the middle.
KEY ALBUMS: **Life Is Peachy, Follow the Leader, Korn**

KREATOR: Heavy, nasty and intense, Kreator

long reigned as one of the most powerful bands in the metal kingdom. Unrelentingly uncommercial, this band put their money where their mouths were when it came to crankin' it to the max.
KEY ALBUM: **Coma of Souls**

KROKUS: Even when they were selling millions of albums around the globe, Krokus were little more than a joke to many within their metal community. Their pants were too tight... their vocalist was too hairy...their guitarists played the same solo in every song. But somehow these Swiss Mistars turned it all in their favor time-after-time.

KEY ALBUM: **One Vice at a Time**



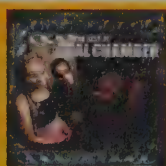
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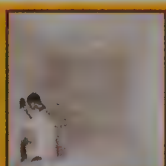
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Jeff Beck: Best Of Beck (Legacy) **22012**
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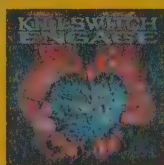
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THE ULTIMATE A-Z GUIDE TO HARD ROCK'S GREATEST BANDS



KORN



L.A. GUNS: Fun Fact: Tracii Guns was the "Guns" of the original Guns N' Roses. But when he split away from Axl (good career move, dude!) he formed L.A. Guns with former Girl vocalist Phil Lewis. These Hollywood Vampires enjoyed their share of success, including the big hit *Ballad of Jayne*.

KEY ALBUMS: *Cocked & Loaded*, *Hollywood Vampires*

LAAZ ROCKIT: Mentioned merely because they're a long-time fave of one of our HP staffers. We can live with 'em... or without 'em.

KEY ALBUM: *No Stranger to Danger*

LAMB OF GOD: This Virginia-based prog/thrash/metal unit has been kicking around the hard rock scene for the better part of the last decade. But only



LA GUNS

LEGS DIAMOND: Years before metal became "cool" in the U.S. in the early '80s, Legs Diamond was already proudly brandishing a brand of hard-charging arena rock that seemingly had them destined for the Big Time. With nimble-fingered solos, and stick-

to-the-ribs choruses, these guys viewed themselves as stars... while too-few fans did the same.

KEY ALBUM: *Legs Diamond*

LILLIAN AXE: Lillian Axe were always one of those bands that one person at every metal get-together thought was "the best." And while they did produce a number of interesting discs—filled with progressive pomp and hard rock circumstance—for the most part they'll remain a permanent footnote in the metal lexicon.

KEY ALBUM: *Lillian Axe*



LED ZEPPELIN

recently has their eclectic sound seemed to find a responsive audience. Now the "darlings" of the metal underground, the LOG brigade should accomplish some impressive things following the recent release of their major label debut.

KEY ALBUM: *Ashes of the Wake*



LIMP BIZKIT

LED ZEPPELIN: The King of Kings! In scope, manner and execution, Led Zeppelin was everything that every band that's ever plugged a guitar into an amp dreamed of being. Brilliant songs, banshee wails, blues-based guitar runs, Zeppelin changed the face of rock and roll as few bands have done before... or since. 25 years after their demise, their pervasive influence remains as strong as ever.

KEY ALBUMS: *Led Zeppelin*, *II*, *IV*, *Physical Graffiti*



LINKIN PARK



LINKIN PARK: Once every decade or so a band comes along that's destined to turn the hard rock world upside down. Motley Crue did it, Nirvana did it, Korn did it... so did Linkin Park. With their rich and totally seamless infusion of metal and hip-hop elements, this West Coast sextet proved to be the first true representatives of hard rock's Next Generation... to the tune of having their first two discs sell a combined total of over 20 million copies.

KEY ALBUMS: *Hybrid Theory*, *Meteora*

LIMP BIZKIT: Few bands have ever "enjoyed" more of a love/hate relationship with the media, the mainstream and the fans than Limp Bizkit... and deservedly so. Fred Durst and his crew (now once again sporting guitarist Wes Borland) have walked the rap/metal tightrope with surprising skill, though their too-often ham-fisted efforts have won them a permanent place in the "soon to be



LIZZY BORDEN

LOUDNESS: Loudness rocks... or, if you prefer, Roudness rocks! But enough for our politically incorrect cultural stereotyping. The simple fact of the matter, however, was that Loudness was the best—and the most successful—Japanese metal unit of the '80s Golden Age. With a sound that was a cross between vintage Van

Halen and a subdued Judas Priest, their early discs (even the ones sung in their native tongue) were classics.

Later on, when they added an American singer, the product sunk.

KEY ALBUM: *Thunder in the East*

LOVE/HATE: Of all the bands that populated the notorious West Coast scene of two decades ago, Love/Hate may have been one of the best... and one of the most misogynistic. When other bands sang of their daring late-night conquests with strippers, groupies and hangers-on, you always got the sensation that these guys were actually doing them.

KEY ALBUM: *Blackout in a Red Room*

LYNCH MOB: George Lynch was the Guitar God of Dokken. So, quite naturally, when he split that scene to form his own band, Lynch Mob, major things were expected. But without Don Dokken's deft songwriting touch to help iron out the rough spots between Lynch's eye-popping solos, the LM gang never seemed to live up to their voluminous hype.

KEY ALBUM: *Wicked Sensation*



LYNCH MOB

forgotten" list.

KEY ALBUMS: *Significant Other*, *Loss Is More*

LITTLE CAESAR: We always liked the singer's tattoos... he had tats before tats were everywhere, and he wasn't shy about showin' 'em. The music of this non hair-metal entry into the mid-'80s El Lay metal scene wasn't too bad, either. They had a minor hit with their cover of *Chain of Fools*.

KEY ALBUM: *Little Caesar*

LIVING COLOUR: An all-black band in a lily-white universe, Living Colour stood out for more than the most apparent reasons. They had brilliant musicianship, off-center writing philosophies and a vibrant stage show. For whatever reason, they never managed to break out of their "cult of personality" following the way they should have.

KEY ALBUM: *Vivid*

LIZZY BORDEN: Lizzy Borden was one of those "everything and the kitchen sink" bands that seemed to emerge too often in the late-'80s. Trying a touch of shock rock to go along with their by-the-books metal efforts, they too rarely rose above the



LIVING COLOR

M
MACHINE HEAD: Here's a tough band to figure out. On the surface it would seem as if Machine Head have everything needed for stardom; a charismatic, clever frontman, an interesting musical concept and more than enough chops to pull it off. But while this No Cal unit has risen to prominence in Europe, so far most State-side fans have remained resistant to their strident musical charms.

KEY ALBUMS: **Supercharger, The Burning Red**

MAD SEASON: Notable mainly as a "supergroup" effort put forth by some of the Seattle-area's elite—most prominently Alice In Chain's late, great Layne Staley and Pearl Jam's Mike McCready. The music should have been better, but still an intriguing testament to the dark power of Staley's voice.

KEY ALBUM:
Above

MAHOGANY

RUSH: Even in their early-'70s prime, Mahogany Rush was something of a novelty act. With guitarist/frontman Frank Marino having on occasion claimed to have "channeled" the spirit of the then-recently-departed Jimi Hendrix, every MR album and show became a backhanded salute to the dead guitar god. Some—especially those in an "altered" state of mind—found it cool. Others did not.
 KEY ALBUMS: **Strange Universe, World Anthem**

MALMSTEEN, YNGWIE: Few artists in heavy metal history can start an argument among purists faster than Yngwie Malmsteen. Few can deny his fleet-fingered, classically-influenced guitar brilliance. But others insist that his non-stop, fill-every-crack, excess for the sake of excess "noodling" almost single handedly killed off the '80s metal movement, and opened the doors for back-to-basics garage bands like Nirvana.
 KEY ALBUMS: **Marching Out, Trilogy**

MANOWAR: Long live the loud! And when it comes to the loudest of the loud (at least according to the esteemed *Guinness Book of World Records*) that title belongs to the "real men" of metal, Manowar. Throughout their lengthy history, these self-proclaimed Kings of Metal have done everything in their power to promote the most macho elements of the metal lifestyle—and have done so with their amps permanently set on "11."
 KEY ALBUMS: **Battle Hymns, Into Glory Ride**



MARILYN MANSON: It can be effectively argued that Marilyn Manson was the key hard rock figure of the late '90s. With his borrowed-from-Alice persona and his Kiss-meets-Sabbath-on-Mars sound, this strange-eyed rocker took the world by storm with his androgynous, ambitious and at times annoying metal attack. But now he must continue to prove that he's more than a one-trick artist, and we applaud MM's efforts to continually reinvent himself as another of his idols, David Bowie.

KEY ALBUMS: **Antichrist Superstar, Mechanical Animals**

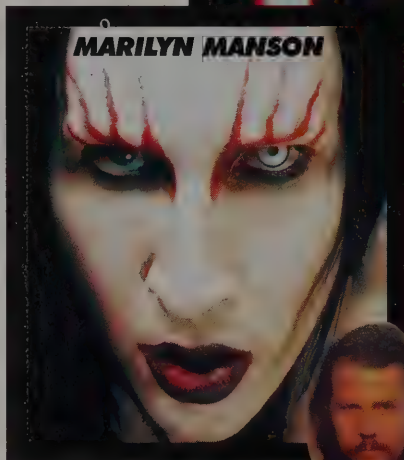
MASTERS OF REALITY:

Always an intriguing band, the Masters of Reality cut their own very individualistic path through the hard rock hinterlands. Never ones to follow trends or sniff guaranteed sales patterns, they get extra kudos for the sheer inventiveness of their work.

KEY ALBUM: **Masters of Reality**



MACHINE HEAD



MARILYN MANSON

MC5: When did metal begin? Now there's a question guaranteed to keep you up at night debating with friends. But for many, the very crux of the metal empire (at least on this side of the Atlantic) can be traced back to the radical recordings of Detroit's own MC5, especially on their seminal disc, **Kick Out The Jams**. Argue away...

KEY ALBUM: **Kick Out The Jams**

METALLICA





MEGADETH: When vocalist/guitarist Dave Mustaine was unceremoniously dismissed from Metallica, he needed to find an outlet for his pent up rage and frustration... and fast! The results ended up being Megadeth, a band that never attained the artistic or commercial peaks enjoyed by the Metallimen, but certainly kicked the ass of virtually every other band on the planet. Dangerous Dave's too-frequent liaisons with the dark side of the rock lifestyle served to derail—or at least sidetrack—the Megadeth train at the peak of its powers.

METALLICA: Metallica are, quite simply, the most influential and important American heavy metal band of all time. Any questions so far? From the sonic overkill of *Search and Destroy* through the mass-appeal heaviness of *Enter Sandman*, these Bay Area Bashers took all of their early Euro-metal influences and turned them into a distinctly American art form. Our favorite definition of a Metallica crowd was given to us by a band confidante in the early days: 10,000 horny guys and 5 women who'd take 'em all on! We think it's safe to say that while the essence of that initial appeal is still

MEGADETH



KEY ALBUMS: *Peace Sells... But Who's Buying?*, *Rust in Peace*

MERCYFUL FATE: Fronted by the infamous (at least in his own mind) King Diamond, Mercyful Fate has constructed an impressive array of chilling-to-the-bone metal opuses filled with pretentious lyrical concepts and over-the-top playing. Still, despite these apparent deficiencies, the band has risen to a place of prominence among the Continental metal elite.

KEY ALBUMS: *Melissa*, *Don't Break the Oath*



MERCIFUL FATE

MESHUGGAH: 15 years into their career, and the time has finally arrived for Scandinavians favorite Dark Metal band, Meshuggah, to make their mark on the world. Suddenly an international favorite thanks to their summer-long trek at *Ozzfest 2003*, this unit's hammer-and-tongs approach has won them a dedicated cult among guys who couldn't get a date if their very lives depended on it.

KEY ALBUM: *Nothing*

METAL CHURCH: Out of Seattle (before Seattle became the short-lived center of the hard rock world in the early '90s) Metal Church was that rarest of commodities—a metal band with a brain. Though they never attained great commercial renown, this stuff is well worth listening to.

KEY ALBUM: *Metal Church*



MINISTRY

lurking within this unit's streamlined metal package, their audience has expanded somewhat over the intervening decades.

KEY ALBUMS: *Master of Puppets*, *Metallica*, *Load*

MICHAEL SCHENKER GROUP: Michael Schenker ranks among the greatest guitarists, and the most confusing personalities the hard rock world has ever produced. Seemingly destined for immortality during his stints with the Scorpions (whom he left) and UFO (whom he left... but only after recording a series of brilliant albums), he found some level of solace on his own with the Michael Schenker Group.



MICHAEL SCHENKER

Despite a never-ending series of vocalists, his work has maintained a step-ahead cutting edge—at least in terms of its six-string work.

KEY ALBUMS: *Assault Attack*, *MSG*

MINISTRY: Ministry have worked long and hard to carve out a special niche

for themselves in the contemporary music world—and for the most part they've succeeded. Through stylistic changes and lyrical diversions, main man Al Jorgensen has kept his focus on making sure that come hell or high water, Ministry remains a band apart.

KEY ALBUMS: *Psalm 69*, *Filth Pig*

MOLLY HATCHET: Why would anyone in their right mind consider

Molly Hatchet a heavy metal band? Well first off, *no one* ever concluded that we were in our right minds! But on the other hand, this Southern-fried unit played a vital role in the late '70s by holding down the hard rock front while the metal explosion of the '80s was building up steam on both sides of the Atlantic. Anyway, their album covers were always cool.
KEY ALBUMS: *Flirtin' With Disaster*, *Beaten' the Odds*

MONSTER MAGNET: You've gotta hand it to Dave Wyndorf. Through good times and bad (and there have been plenty of both for this New Jersey-based rocker) he's kept the Monster Magnet metal machine focused on creating some of the most fun, interesting and at times confounding hard rock music of the last decade.
KEY ALBUM: *Dopes to Infinity*

MONTROSE: Long before Van Halen was even a gleam in the record biz's corporate eye, Ronnie Montrose had assembled a band (featuring a then-unknown vocalist named Sammy Hagar) that first explored the kind of guitar-driven terrain that the VH boys would make their own half-a-decade later. Their self-titled debut disc remains an American classic, and while their input went quickly downhill from there, this unit's place in hard rock history remains secure.
KEY ALBUMS: *Montrose*, *Paper Money*



MORBID ANGEL: To hell with the devil? Morbid Angel seemed determined to take us all on a one way trip of metallic exploration to find out! These Southern riff monsters laid the demonic fury on heavy, and emerged with more than a cult following.

KEY ALBUM: *Domination*

MOTHER LOVE BONE: Before the likes of Kurt Cobain and Layne Staley turned themselves into dead cultural icons, the Seattle grunge movement already had a martyr... Mother Love Bone's Andrew Wood. According to many, Wood may have well ended up surpassing his more notorious compatriots... if he had lived beyond one album and tour.
KEY ALBUM: *Apple*

MOTLEY CRUE: Nikki Sixx admits he could never play bass that well. Vocalist Vince Neil was brought in more for his chick appeal than for his pipes. Guitarist Mick Mars was never gonna make anyone forget Clapton, and while Tommy Lee could certainly play the drums, he always seemed to have his mind on, shall we say, bustier pastures. But despite all that they seemingly had against them, Motley Crue managed to make themselves one of the truly significant bands of American heavy metal history—the centerpiece attraction for the West Coast Hair Metal Explosion. Their drug-loving, groupie-chasing, center-fold-marrying lifestyle, as well as their on-stage craziness have made them a band that will live on as long as people still care about rockers who are too fast for love.
KEY ALBUMS: *Shout at The Devil*, *Too Fast For Love*, *Dr. Feelgood*, *Theatre of Pain*, *Girls, Girls, Girls*



OVERKILL: Bobby Blitz and the boys don't seem to know how to take "no" for an answer. As many times as the industry attempts to kick 'em in the 'nads, these street-tough Big Apple rockers rally back with a sneering, in-ye-face sound that's as intimidating and unrelentingly powerful as their home town.

KEY ALBUM: *Under the Influence*

OSBOURNE, OZZY: Call him what you want: The Metal Godfather, the Prince of Darkness, the Lovable Loon, the fact of the matter is that no single performer has played a bigger role in shaping the sound, image and attitude of the hard rock world than Ozzy Osbourne. Both as a solo performer, and as the once-and-perhaps future vocalist for Black Sabbath, Ozzy's devil-may-care persona and whining vocal drone has been behind some of the metal era's most memorable music.

KEY ALBUMS: *Blizzard of Ozz*, *Diary of a Madman*, *No More Tears*

P
PANTERA: Many forget that these hard-charging Texas Tornadoes began life in the '80s as a run-of-the-mill hair metal attraction. But as soon as they grew out of that phase, they quickly evolved into one of the most unrelenting and powerful bands to

PANTERA



POISON: They may have started their musical lives as the most androgynous members of the L.A. metal movement (no small accomplishment unto itself), but it didn't take Poison long to prove that there was plenty of talent housed under all the mascara, makeup and hair spray.

The unquestioned kings of radio-friendly pop-metal anthems, they also perfected the notorious "power ballad" concept, especially with *Every Rose Has Its Thorn*.

KEY ALBUMS: *Look What the Cat Dragged In*, *Flesh and Blood*

P.O.D.: Religion has often played a role in the hard rock world—whether it's been tongue-in-cheek Satanism, or overt Praise God fervor. P.O.D. has managed to walk the fine line between pure heavy-hop posturing, and not-so-subtle pulpit pounding. The formula has worked more often than it hasn't for this Southtown (San Diego) crew, especially on such hits as *Boom* and *Youth of the Nation*. The defection of guitarist Marcos Curiel in 2002 dealt the band a major blow.

KEY ALBUMS: *Fundamental Elements of Southtown*, *Satellite*

POWERMAN 5000: As the younger brother of metal visionary Rob Zombie, Powerman 5000's frontman Spider One



P.O.D.

ever enter the music mainstream. Platinum albums and sold out tours transpired prior to their breakup in 2003.

KEY ALBUMS: *Cowboys From Hell*, *Far Beyond Friven*, *Vulgar Display of Power*

PEARL JAM: Few bands ever rebelled against the concept of stardom more convincingly than Pearl Jam. As the most prominent proponents of the early-'90s grunge scene (even bigger than Nirvana in the public eye), Eddie Vedder and crew ended up gracing the cover of *Time* magazine... while apparently hating every second of it. Their first disc is arguably their best (and heaviest), and the band continues to rock on despite their diminishing commercial pull.

KEY ALBUMS: *Ten*, *Vitalogy*



PEARL JAM



POISON

has always known he has much to live up to. But at times the electro-metal unit Spider leads has managed to reach stellar proportions of their own. After a big out-of-the-gate start, this unit's career hit an unexpected snag when their next disc (unfortunately titled *Anyone For Doomsday?*) was scheduled for release only days after the tragic events of 9/11.

KEY ALBUM: *Tonight the Stars Revolt!*

PRETTY BOY FLOYD: If Pretty Boy Floyd didn't represent the nadir of the Hair Metal movement then they were darn-well close to it. Their look and attitude was so over-the-top that it was parodied (at least in name) by the later, more successful band, Ugly Kid Joe.

KEY ALBUM: *Leather Boyz with Electric Toyz*

PRONG: An underground fave virtually since the day they were formed, Prong has occasionally had their defiantly different style reach a wider audience—only to have the band react to such notoriety like a turtle retreating back into its shell.

KEY ALBUM: *Beg to Differ*

PLASMATICS: The Plasmatics were the "real thing." In a field too often dominated by poseurs and pretenders, the notorious Wendy O. Williams led her metallic troops on a hell-bent path of on-stage destruction that often culminated in blowing up everything from televisions to automobiles. Unfortunately, the band rarely managed to capture their live intensity when in a studio environment.

KEY ALBUM: *Coup D'Etat*

PUDDLE OF MUDD: When Puddle of Mudd emerged on the rock scene in 2001, they were instantly derided as later-day Nirvana wanna-be's. After all, they had an apparently angst-riddled, blond vocalist, Wes Scantlin, who even looked a little like Cobain on a good day. But this Midwestern unit (discovered by Limp Bizkit's Fred Durst) quickly proved themselves to be a pop-metal phenomenon, a band capable of selling millions of albums around the globe.
KEY ALBUM: *Come Clean*



Q
QUEEN: Queen was always willing to take chances, to go the path less traveled and explore musical terrain either ignored or avoided by just about every other band on the planet. Their timeless "rock opera" masterwork, *Bohemian Rhapsody*, has become one of the most famous songs in rock history, but at their core they remained a great hard rock band centering around the guitar majesty of Brian May and the campy-yet-effective posturings of



QUEEN

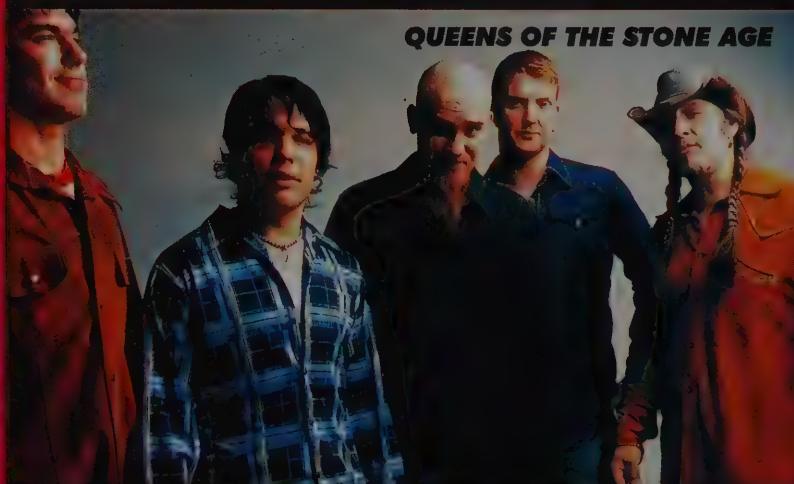
vocalist Freddie Mercury.
KEY ALBUMS: *Sheer Heart Attack*, *A Night at the Opera*, *News of the World*

QUEENS OF THE STONE AGE: Emerging from the shadows of Kyuss, the Arizona-based kings of "stoner" metal, Queens of the Stone Age lightened things up, sped things up a bit and found themselves with a string of hit albums on their hands. Our bet is that these guys were as surprised as



PUDDLE OF MUDD

QUEENS OF THE STONE AGE



anyone when the major sales figures began to roll in.
KEY ALBUM: *Queens of the Stone Age*

QUEENSRYCHE: Queensryche have either been a band you've loved, or a band you've hated. Their concept-album, quasi-operatic, multi-dimensional approach to the metallic craft left little room for middle ground. But for the last 25 years this Seattle based unit has proven themselves to be one of the most consistently satisfying and compellingly brilliant bands of the metal era.
KEY ALBUMS: *Operation: Mindcrime*, *Empire*

QUIET RIOT: Bang your head! Whether it was their planned intent or not, Quiet Riot helped

usher in the West Coast Metal Explosion with their disc **Metal Health**. Surprisingly, the band's earlier discs (which featured guitar legend Randy Rhoads, who would rise to the peak of prominence with Ozzy Osbourne) failed to find a receptive audience. But the band's Golden Age (where they successfully plundered the Slade song catalog for major financial gain) briefly transformed them into true superstars—despite frontman Kevin DuBrow's fast-receding hair line. **KEY ALBUM: Metal Health**



too-frequent "escapes" from Deep Purple, his landing place was the well-cushioned environs of Rainbow, a band that featured an array of star vocalist—including Ronnie James Dio, Joe Lynn Turner and Graham Bonnett. While the band's sound changed with their frontmen (from the metallic roar of Dio to the pop philosophies of Turner), Blackmore's ever-inventive guitar work always kept the proceeding moving along at a sprightly pace. **KEY ALBUMS: Long Live Rock 'N' Roll, Down to Earth**



QUEENSRÿCHE

RAM JAM: We figured we'd throw in a "one hit wonder" band or two, just to keep the proceedings a little on the unpredictable side. Aside from their oft-covered classic *Black Betty*, one might be hard pressed to name a single other Ram Jam tune. But the mere fact that they were playing heavy rock on a major label during the bleak late-'70s is enough to earn these guys a tip-of-the-cap.

KEY ALBUM: Ram Jam

RAMMSTEIN: In the early days of the 21st Century Rammstein were big... but they should have been bigger. With an overpoweringly intense sound (that featured everything from two over-amped guitarists to bizarre bells and whistles) and a fire-breathing live

show that would have put Gene Simmons to shame, these Teutonic Terrors should have ruled the world. Come to think of it, it wouldn't have been the first time Germans have had that notion.

KEY ALBUM: Sehnsucht

RATT: For whatever reason, Ratt rarely get the degree of respect they deserve—kind'a like the Rodney Dangerfield's of hair metal. While at times their attire, their stage

RACER-X: An under appreciated unit that was part of the "shredder" guitar movement. Each song featured a series of fast and furious six-string explosions (provided by future Mr. Big slinger Paul Gilbert), which were usually surrounded by barely-proficient song structures.

KEY ALBUMS: Street Lethal

RAGE AGAINST THE MACHINE: Rage Against the Machine were always one of those rare commodities—a heavy metal band that even people who hated heavy metal seemed to love. The band's bold, decidedly left-wing political savvy, their awesome guitar riffs and their explosive, and often unpredictable live performances made this unit one of the most respected and successful bands of the late '90s.

KEY ALBUMS: Rage Against the Machine, Evil Empire

RAINBOW: When Ritchie Blackmore made the first of his

QUIET RIOT



RAGE AGAINST THE MACHINE



moves (yeah, you Pearcy!) and their attempts at overt commercialism could make you wanna hurl, few could deny the lingering appeal of this L.A. unit's song catalog. Their video for *Round And Round* helped launch both MTV and the El Lay metal movement.

KEY ALBUMS: *Out of the Cellar*, *Invasion of Your Privacy*

RAVEN: When the so-called New Wave of British Heavy Metal hit in the early-'80s, it was populated mostly by "safe" bands like Def Leppard, or "conventional" metal bands like Iron Maiden. Raven were the loud and proud exception to the rule. With a decidedly heavy, thrash sensibility, they rank as one of the more overlooked bands of their particular metal era.

KEY ALBUM: *Stay Hard*

RIOT: It seems that no matter what twisted hand the fickle finger of rock and roll fate may deal him, Riot's guitarist Mark Reale just keeps on chugging. Vocalists came and went, styles shifted like a spring breeze, and the band's popularity ebbed and flowed. But through it all, Reale kept the Good Ship Riot floating, and while the band never enjoyed the big break-out disc that many had expected,

for the most part their rock run has been far above average.

KEY ALBUMS: *Narita*, *Fire Down Under*

ROLLINS BAND:

Henry Rollins isn't one to follow trends—he'd much rather tear 'em asunder between his powerful hands. At times it almost seems that ol' Henry goes out of his way to avoid any musical trappings that might reek of "sell out." And because of his non-conformist approach, the Rollins Band has lived the majority of its life on the periphery of the music scene, contended outsiders rarely drawn to look in to see what the rest of the world is up to.

KEY ALBUM: *Weight*

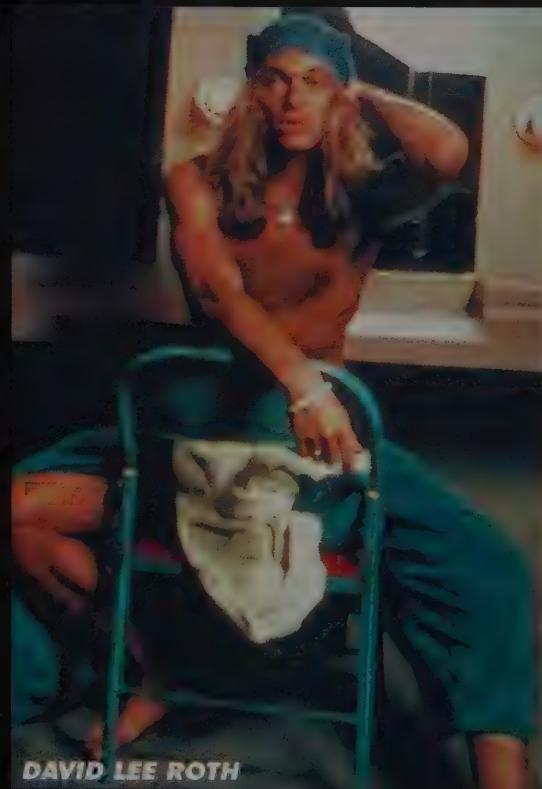
ROSE TATTOO:

Originally hailed as the "second coming" of



RAINBOW

RAMMSTEIN



DAVID LEE ROTH



RATT

countrymen AC/DC, the fact of the matter was that Rose Tattoo was more bluster than bite. They sported a colorful frontman in Angry Anderson, but their riff-happy songs were the rock and roll equivalent of vanilla ice cream—enjoyable while you heard 'em, but instantly forgettable.

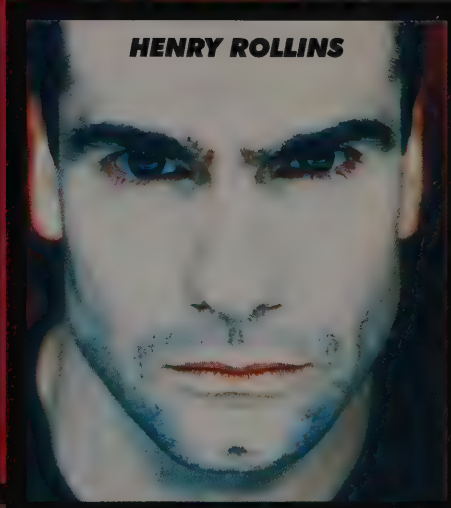
KEY ALBUM: *Rock and Roll Outlaws*



ROTH, DAVID LEE: As a solo performer David Lee Roth's greatest claim to fame is that he's the former frontman of Van Halen— during what many consider to be that band's Glory Days. At times it seems as if Diamond Dave can't quite figure out if he wants to be a Vegas lounge performer or a hard rock showman... and the honest fact is

that he's always wanted to be both!
KEY ALBUM: *Eat 'Em and Smile*

ROUGH CUTT: Rough Cutt was one of those bands that got lost in the shuffle which developed surrounding the late-'80s metal scene. More talented than most— especially vocalist Paul Shortino— this band too often found themselves at the bottom of a touring bill headlined by the likes of Ratt, Poison or the Crue.



HENRY ROLLINS

KEY ALBUM: *Rough Cutt*



ROSE TATTOO

RUNAWAYS: They produced both Lita Ford and Joan Jett, both of whom would go on to greater fame. But the real story of the Runaways is that they represented the first manifestation of the heavy metal "Lolita" complex that would continue, like clockwork, to raise its not-so-ugly head once every few years. (Think of everyone from

Drain STH to the Donnas). Actually, their music kicked some serious hinder.

KEY ALBUM: *Queens of Noise*

RUNNING WILD: Another one of our HP departmental faves that needed to be included here, if only for their persistence.

KEY ALBUM: *Under Jolly Roger*

RUSH: During their three-decade career, Rush have managed to be all things to all people. At first a straight-ahead metal band, then an overly complex album unit designed to appeal to brainiacs with their plastic pen holders firmly in place, and always a challenging, committed and complex unit, this Canadian power trio ranks among the most hallowed of heavy metal names. Though, fact is, to label them as merely "metal" is a disservice both to the form... and the band.

KEY ALBUMS: *2112*, *Moving Pictures*, *Permanent Waves*, *Hemispheres*

RUSH



S
SAIGON KICK: Jason Bieler may well be one of hard rock's "secret weapons." Now a respected producer as well as a guy who can "discover" talented bands when the need calls for him to do so, the dude kicked things off in the late '80s with Saigon Kick, one of the more eclectic members of hair metal society.
 KEY ALBUM: *The Lizard*



SAIGON KICK



SAVATAGE

SALIVA: With a touch of down-home blues roots to offset their overt metallic pretensions, Saliva have managed to establish themselves as one of the more consistently entertaining bands of this hard rock generation. Not shy about showcasing a good melody or a scorching guitar lick, this Tennessee-based unit walks to the beat of their own drummer... both figuratively and literally.
 KEY ALBUMS: *Every Six Seconds*, *Survival of the Sickest*

SAMSON: The band that gave Bruce Dickinson (then known as Bruce Bruce... how cute!) to the metal world, Samson has always been one of the best second-tier British hard rock attractions. Withstanding near-constant change, guitarist Paul Samson has continually rallied the troops and carried them to new "heights" of mid-level notoriety.
 KEY ALBUM: *Shock Tactics*

SARAYA: On the strength of their smash debut disc, Saraya (fronted by attractive Sandy Saraya) seemed like they were gonna have a long, successful run at the top of the rock and roll ladder. But, poof!, as too often happens in the ever-unpredictable music biz, a few years later Saraya was headed for the "where are they now?" cards of *Trivial Pursuit*, and their discs were headed for the bargain bins.
 KEY ALBUM: *Saraya*



SAVATAGE: Savatage have changed a lot, and grown a lot since they first emerged from the swamps of Florida two decades ago. Indeed, not a soul remains from the band's earliest incarnation, and in recent years the group has evolved into a highly talented unit capable of handling just about any kind of music. They remain at their best, however, with their amps turned on "high."
 KEY ALBUMS: *Gutter Ballet*, *Dead Winter Dead*

SAXON: If any band ever managed to do more with less than AC/DC, that band was Saxon. But while the Thunder From Down Under was content to wallow in their three-chord, blue collar charms, Saxon always had a somewhat misguided sense of pretension. They believed that they were the metallic chroniclers of British Conquest, and songs of Medieval der-ring-do have dotted this band's catalog for years, and years, and years.
 KEY ALBUMS: *Wheels of Steel*, *Denim and Leather*



SCORPIONS: They've rocked us like a hurricane time and time again, emerging as one of the most successful world-wide attractions of all-time in the process. Straight outta Germany came to Scorpions to



SCORPIONS

continually make us bang our heads to their heavy yet highly accessible metal anthems. And better yet, as good as they've been in the studio, they're even better on stage.

KEY ALBUMS: *Black Out*, *Love at First Sting*, *Animal Magnetism*, *In Trance*

SEPULTURA: During its 40 year history, metal has truly become an international phenomenon, a fact driven home by the success of Sepultura, the most renowned metal band ever to emerge from the wilds of Brazil. While at times this unit's approach has gotten a tad too complex for its own good, it always managed to bowl you over with its sheer, unadulterated power. The defection of founder/guitarist Max Cavalera (Soufly) in the mid-'90s, forced the band to seek a new, though no-less-intense direction.

KEY ALBUMS: *Beneath the Remains*, *Arise*

SEVENDUST: Of all the bands of the New Metal movement of the early 21st Century, Sevendust may well be the most diverse. They can rather effortlessly shift gears from sonic roar to acoustic peal without missing a beat—or sacrificing any of the hard-earned respect they enjoy from both the fans and media.

KEY ALBUMS: *Home*, *Animosity*

SEX PISTOLS: If there is a fundamental link between the oft-divergent worlds of punk and metal, then the Sex Pistols are it. The progenitors of the entire British punk movement (though they need to offer a salute to New York's Ramones as the form's true fathers) the Pistols were a snarling, gnarling, angry lot who managed to crank out a series of surprisingly accessible (and memorable) tunes filled with ear-blasting guitars and the sneering vocals of the ubiquitous Johnny Rotten.

KEY ALBUM: *Never Mind the Bullocks*



SHARK ISLAND: Yet another of those mid-'80s hair farmers who were too big to completely overlook, but far too insignificant to waste any more space upon.

KEY ALBUM: *Law of the Order*

SILVER CHAIR: When their debut disc was released in the mid-'90s, the three teen-aged Australian lads who comprised Silver Chair were cutely called "Nirvana in pajamas." And indeed, Daniel Johns and his boys did bear a passing resemblance to the late, lamented grunge gods in their droning style and

surprisingly degree of melody. As they grew up, their sound has evolved, though they've been laying mighty low as of late.

KEY ALBUM: *Frogstomp*

SILVER MOUNTAIN: Mentioned only because we wanted to have four "Silver" bands in a row! Swedish Death Metallers.

KEY ALBUM: *Shakin' Brains*

SILVERHEAD: Most notable for the work of flamboyant frontman Michael DesBarres, who later was to go on to enjoy a lengthy career as a Grade "B" face in Hollywood. This was glam-metal done with some degree of style, but little sense of purpose.

KEY ALBUM: *Silverhead*

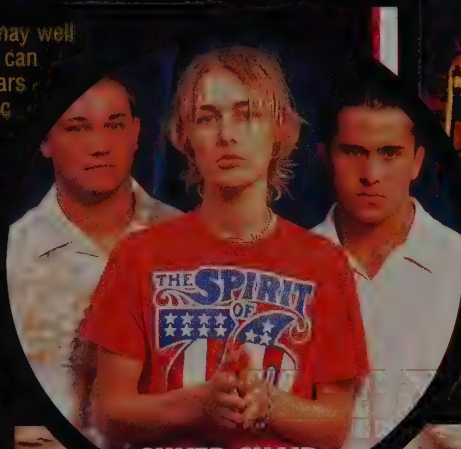
SILVERTIDE: Probably the newest inclusion in our voluminous list. The debut disc of this Philly-based retro-rock act was recently released, but immediate comparisons to the likes of Aerosmith and the Stones have got tongues a-waggin'.

KEY ALBUM: *Show & Tell*

SKID ROW: This New Jersey-based unit may have represented the peak—at least in a media sense—of the '80s Hair Metal movement. Too-pretty-for-his-own-good singer Sebastian Bach graced the cover of mainstream mags, and the band's video for *Youth Gone Wild* became something of a cultural



SEPULTURA



SILVER CHAIR



SEVENDUST



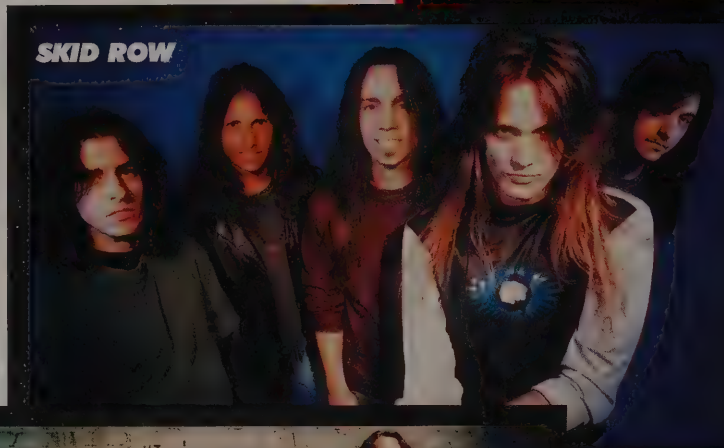
SILVERTIDE

anthem. Hopefully they enjoyed their time at the top, because it only lasted for a year.
KEY ALBUMS: *Skid Row*, *Slave to the Grind*



have a mighty good time while they were on the rocket ride to fame.
KEY ALBUM: *Stick it To Ya*

SLAUGHTER: To some Slaughter were the Higher Power to which the hair metal movement aspired. To others this band's shrieky, highly polished and highly predictable sound represented the form's death knell. But either way, the fact is that this group managed to sell a heck of a lot of records, and



SLAYER: The true Kings of Darkness. To many followers of the metal form, the scintillating sounds of Slayer represent the context against which all contenders for the title of Metal Masters must be measured. The mid-career discs made by this Cali-based quartet stand as ultimate examples of the hell-bent, Dark Metal style and while they've always existed more on the periphery than necessary, we got the feeling that both the band



and their fans wouldn't have it any other way.

KEY ALBUMS: *Seasons in the Abyss*, *Hell Awaits*, *South of Heaven*

SLIPKNOT: It may still take us a few years to begin to get a grip concerning any degree of lasting impact that Slipknot may have had upon the course of metal history. Like a shooting star, this Nine Man Mutant Metal Army from the "wilds" of Iowa streaked across the hard rock horizon, leaving a trail of shock rock destruction in their wake. But the key question now becomes whether the Knot will leave a truly lasting mark upon the metal psyche, or if much like that shooting star, they'll be gone in the proverbial blink-of-an-eye.

KEY ALBUMS: *Slipknot*, Vol. 3 (*The Subliminal Verses*)

SODOM: Cool name. Cool band. The kind of sound designed to stop a charging rhino at 20 paces. But, even their faithful must admit, after one of two listenings, those discs started to sound painfully like nails on a blackboard.

KEY ALBUM: *Persecution Mania*

SOIL: This unit enjoyed an immediate hit with *Halo*, but have failed to follow it up with anything significant. Despite an apparent bit of talent, they run the risk of being swept aside by the next generations of metal mashers.

KEY ALBUM: *Scars*

SOULFLY: Max Cavalera was always something of a metal visionary. If you don't believe us, you can ask this Brazilian metal shaman yourself! The brains behind the original version of Sepultura, when that band started becoming too much of a democracy for Max

Max, he split the scene to form Soulfly, a band that very much picked up where his previous unit left off. Inventive, heavy and ever-challenging.

KEY ALBUMS: *Soulfly*, *Primitive*



SODOM

SOUNDGARDEN: Early on, a lot of people missed the boat with Soundgarden. As the heaviest (and longest-haired) members of the early-'90s Seattle grunge scene, they were pegged as Sabbath rip-offs, rather than metal's next evolutionary step. Things quickly cleared up as Cornell and co. continued to grow with the times. One of the few bands to break asunder at the peak of their powers... at least not with a key member kicking the

bucket.

KEY ALBUMS: *Badmotorfinger*, *Superunknown*

SOUTHGANG: One of those hair-ball bands that we throw in here because we haven't thought about them in 15 years, and have little reason to think about them for at least the next 15!

KEY ALBUM: *Tainted Angels*



SOUTHGANGA

SOUNDGARDEN

SOULFLY



SPINAL TAP: The fictitious band that summed up all the foibles, follies and fun that comprised the '80s metal world. Scathing in its portrayal, the movie *This is Spinal Tap* is a "must see" for anyone who lived through that tempestuous time.
KEY ALBUM: *This is Spinal Tap*

STAINED: In many ways this talent-laden foursome from Springfield, MA sum up all the is right—and all that is wrong—with the contemporary hard rock scene. They have talent galore, a fact reflected in their string of multi-platinum discs



and cross-over hits. But at the same time, they remain the kings of morose, down-at-the-mouth posturing, which only seems to grow with each successive hit. Hey guys, this is rock and roll... it's supposed to be fun!

KEY ALBUMS: *Dysfunction*, *14 Shades of Grey*

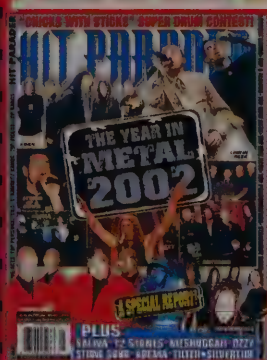
STARFIGHTERS: An AC/DC inspired band featuring guitarist Stevie Young—a cousin of Angus and Malcolm who actually sat in for Malcolm during an entire AC/DC tour a few years ago. While these guys can't really be compared to their illustrious kin (but then, who really can?) this is pretty good riff-rock with a few bluesy bits thrown in for good measure.
KEY ALBUM: *Starfighters*



STARZ: Starz were born to be arena rockers. And despite a minimal degree of talent, they accomplished that goal. With a sound that drew upon the most blatant, easily-digestible aspects of the Kiss/Aerosmith American hard rock vocabulary, these guys fashioned themselves a string of serviceable, anthem-filled discs that were in some bizarre way the hard rock standard-bearers of their time.

KEY ALBUMS: *Violation*, *Coliseum Rock*

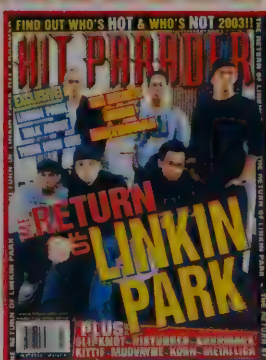
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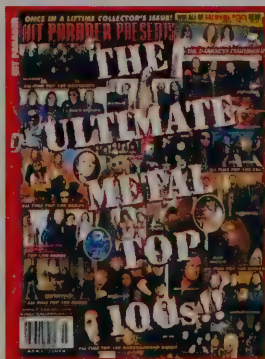
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STRYPER: If ever there was a band following a blueprint for apparent disaster Stryper was it. With their matching striped stage "costumes" and their overtly God-fearing lyrical style, this unit seemed to have a snowball-in-hell's chance of ever making an impact upon the devil-may-care metal scene. But make it they did... and in a big way! At the height of the hair metal scene, Stryper were right up there with the Big Boys as one of the most successful bands around.

KEY ALBUM: **Soldiers Under Command**

SUICIDAL TENDENCIES: Dark and dangerous, this band has enjoyed a surprisingly long life—for a group that seems too often preoccupied with death.

KEY ALBUM: **The Art of Rebellion**



rep... that never seemed to translate when the group ventured into the studio.

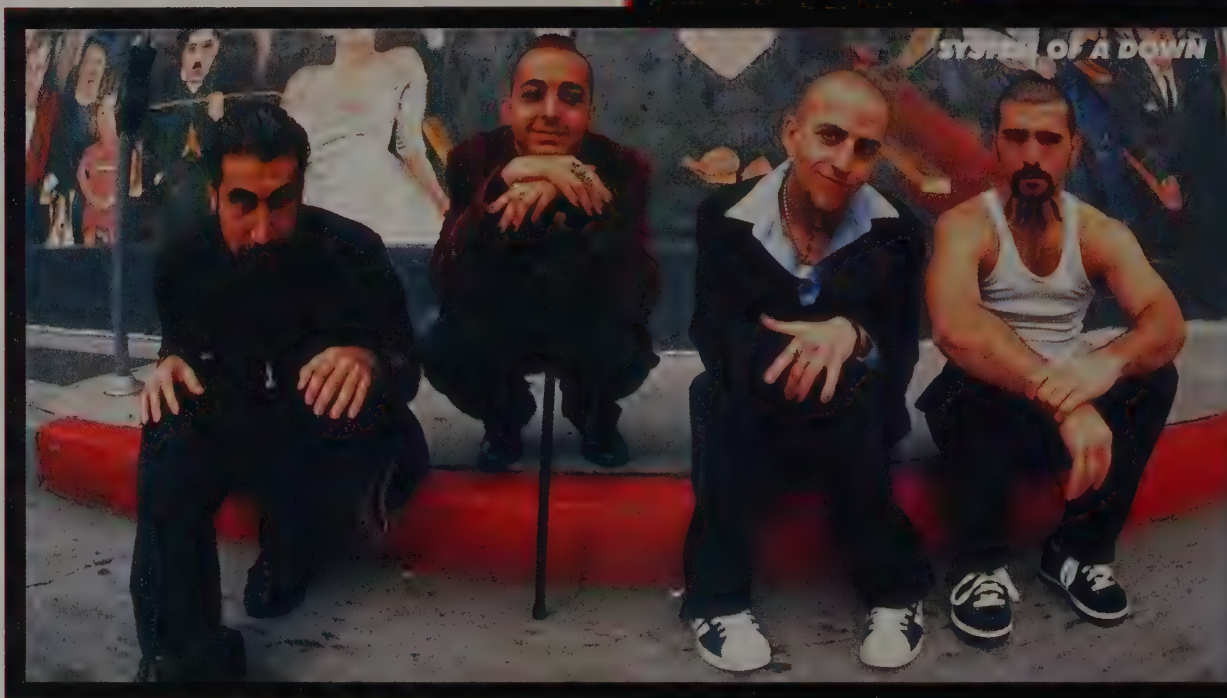
KEY ALBUM: **Sink Your Teeth**

TEAZE: This late-'70s pre-metal explosion outfit played a brand of what might best be termed Canadian-metal... ya know—they saw it on TV so they figured they'd try it in their garage. Actually, at times they were pretty decent.

KEY ALBUM: **One Night Stands**

TEMPLE OF THE DOG: A band and disc that stand at the very root of the grunge phenomenon. Featuring vocals by both Pearl Jam's Eddie Vedder and Soundgarden's Chris Cornell, this was a "supergroup" before its members were very super.

KEY ALBUM: **Temple of the Dog**



SYSTEM OF A DOWN: This Armenian/American unit has emerged as one of the few contemporary hard rock acts destined to make a lasting impression upon the music scene. With their unique sense of style, special sense of purpose, and strong sense of political and social responsibility, SOAD have picked up the gauntlet cast down by the likes of Rage Against the Machine and continued rock's proud tradition of sticking up for the downcast, outcast and uncast.

KEY ALBUMS: **System of a Down**, **Toxicity**

T

TALAS: An early (and long-standing) Billy Sheehan project that predated his stints with David Lee Roth and Mr. Big. Always had a major live



TESLA: Their debut disc made them instant contenders on the mid-'80s hard rock circuit both because of its exceptional production quality and the outstanding songs that dot the disc. From there Tesla have gone through their ups and downs, but when they're "on" they remain on a significantly higher level than so many of their quickly-fading compatriots.

KEY ALBUMS: **Mechanical Resonance**, **Five Man Acoustical Jam**

TESTAMENT: Nasty as a rusty razor, and as intense as the summer heat, Testament were a take-no-prisoners Bay

Area metal band that made Metallica look rather tame in comparison. Yet it was those same unrelenting ingredients that always kept the T boys firmly planted in the metal netherworld, never able to grasp more than a modicum of widespread acclaim.
KEY ALBUMS: *Trial By Fire*, *The Legacy*

THIN LIZZY: Among the fallen heroes of the rock empire, Phil Lynott doesn't hold the kind of time-spanning reverence enjoyed by the likes of Hendrix, Scott, Bonham, Cobain and Morrison. But maybe he should. Thin Lizzy's leader was a true rock renaissance man, part poet, part rocker, part on-stage

shaman. All those factors came magically together whenever Lizzy went into the studio or on stage. And, in addition, this unit's tandem guitar sound has never been equaled. A big-time influence on countless later bands.
KEY ALBUMS: *Nightlife*, *Fighting*, *Jailbreak*

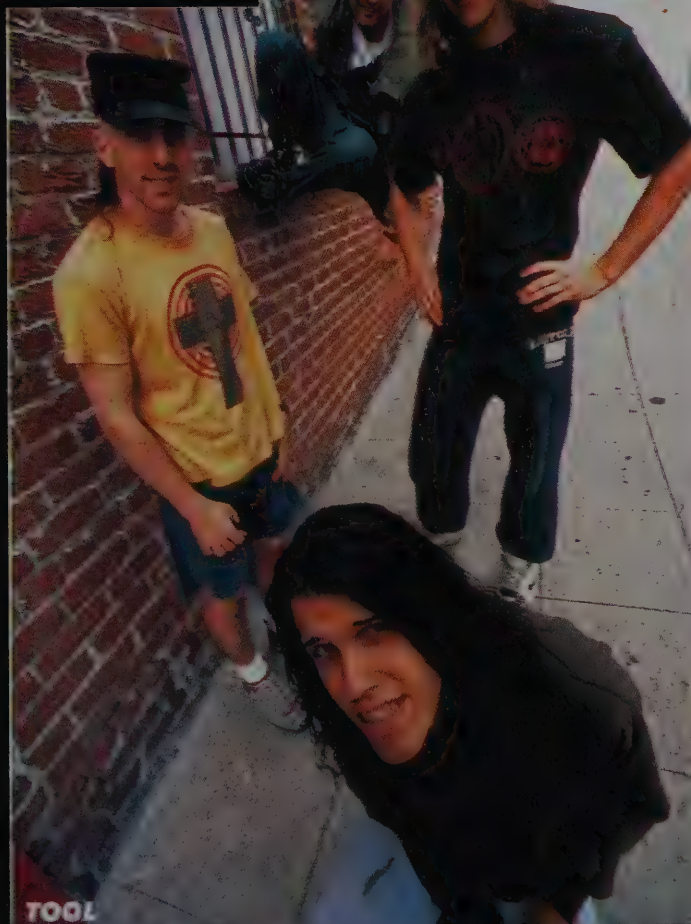
TNT: A true rarity: A Swedish unit whose musical focus wasn't on death, doom and destruction, in fact, with an American vocalist on board for much of their run, the band fit quite snugly into the mid-'80s metal scene.
KEY ALBUM: *Knights of the New Thunder*

TOOL: It takes a special band to truly be viewed as unique in the often-cookie-cutter world of hard rock, but Tool has managed to accomplish that dif-

ficult task. With their throbbing, progressive thumpings, their creepy visual images and Maynard James Keenan's haunting vocals, Tool stand alone as one of the contemporary music world's most incomparable acts.
KEY ALBUMS: *Opiate*, *Undertow*, *Aenima*

TORÄ TORÄ: Straight-outta Memphis, Tora Tora had the record label hype machine workin' full-blast when their debut disc hit some 20 years ago. It made a few "blips" on the radar screen thanks to its feel-good hard rock sound, but within a few years even the blips had faded away.
KEY ALBUM: *Surprise Attack*

TRAPEZE: back in the mid-'70s, long before MTV "united" the world in bland sameness, there was often a true schism between European and American tastes. Bands like Trapeze could get the British press into a fit of twisted knickers while State-side scribes would barely acknowledge their existence. Aside from the strong vocal work of future Deep Purple vocalist/bassist Glenn Hughes, we think—this time, at least—the Americans got it right!
KEY ALBUM: *Trapeze*



TRIUMPH: The Canadian power trio Triumph used to continually brag that they had never opened a show for *anyone*. And while that stands as a tried-and-true fact, it's also true that the band used to accept last-on-the-bill slots at those huge '70s festivals where they went on long after the vast majority of the crowd had gone home! Still, Rik Emmett and the guys scored some big hits and produced some fine albums.

KEY ALBUMS: **Progressions of Power**, **Allied Forces**

TRIXTER: When Trixter emerged from the "wilds" of New Jersey in the late-'80s they were supposed to be the "it" band of the then-still-burgeoning heavy metal scene. They had boyish good looks, sing-along songs and a crowd pleasing stage show. For whatever reason it just didn't catch on the way it was supposed to—despite this unit's best efforts.

KEY ALBUM: **Trixter**

TROWER, ROBIN: We know... we know! Yet *another* personal staff fave. But if you dig spacy, Hendrix-inspired guitar riffing and blues-bellow vocals, you may want to go back in time and check out this golden oldie from the '70s. Believe it or not, Robin Trower was once cool!

KEY ALBUMS: **Bridge of Sighs**, **Twice Removed From Yesterday**

TUFF: Tuff were Poison wanna-be's that came this/close to making it. Unfortunately their first disc emerged at almost the exact same time that grunge was reinventing the hard rock lexicon, and the last thing most fans wanted to see at that moment was the pretty face of vocalist Stevie Rachelle.

KEY ALBUM: **What Goes Around Comes Around**

TWISTED SISTER: For years Twisted Sister toiled in clubs in and around their New York base to little avail. They created a buzz with their outrageous ugly-men-in-drag stage show and their raw, powerful sound. But despite the affections of the NYC media, the TS brigade seemed destined to live out their lives as a bizarre club attraction. Then



TYPE O NEGATIVE

suddenly, somehow, in the mid-'80s, their campy, anthemic approach scored big with classic hits like *We're Not Gonna Take It*. C'mon, we know you want to sing along right now!

KEY ALBUM: **Slay Hungry**



TYGERS OF PAN TANG: One of those New Wave of British Heavy Metal bands that seem to live on more through their word-of-mouth rep than for any particularly outstanding musical production. The likes of Metallica's Lars Ulrich will still toss their name around if he's properly prompted to do so. Starting point for John Sykes of later Whitesnake/Blue Murder acclaim.

KEY ALBUM: **Spellbound**

TYKETTO: It's almost hard to believe how many bands came along in the '80s with big reps, big hype machines and big

hair. Tyketto was certainly among the throng, and while their music was uniformly a step above that of the major label metal masses, they never managed to take that big step to stardom.

KEY ALBUMS: **Don't Come Easy**

TYPE O NEGATIVE: As gloomy as an overcast winter's day, and as brilliant as a super-nova, Type O Negative remains one of the great overlooked resources of the metal world. This Brooklyn-based unit has such a world-weary perspective, and such a pointedly tongue-in-cheek manner of delivering their downcast musical message, that much of what they attempt to communicate simply flies right over the heads of the too-often-dim-witted rock mainstream.

KEY ALBUM: **October Rust**, **Bloody Kisses**



U.D.O.: Anyone worth their weight in broken guitar picks knows that U.D.O. doesn't really stand for anything; it's just a weird way of writing the name of Udo Dirkschneider, the former Accept frontman who leads this power-packed unit into battle. The Teutonic Tank (that's yet another way of saying "Udo") had his razor-edged voice in top-notch form, but rarely did this unit rise to the stratospheric heights enjoyed by Accept at their best.

KEY ALBUM: **Animal House**

UFO: When it comes to blending metal and melody, few bands ever did it with more style, power and panache than UFO. For nearly 30 years these unmatched English aces (with a noted German guitarist occasionally thrown in for good measure) have created a string of heavy, hearty and at times heavenly examples of hard rock writing and playing at its zenith.

KEY ALBUMS: **Strangers in the Night**, **Lights Out**

UGLY KID JOE: They actually hit double platinum with their debut disc, but we bet anyone out there would be hard pressed to even recall one track this band ever

recorded. An interesting blend of power and humor, Ugly Kid Joe had a definite appeal—especially on stage. But much of their charm has eroded with the passing of time.

KEY ALBUM: *As Ugly As They Wanna Be*



URIAH HEEP: Talk about being the "other band! Uriah Heep took that to the ultimate extreme by always being the other band name bandied about when the likes of early British rock bashers like Zeppelin and Purple were mentioned. Having neither the flair, the chops nor the style of their more illustrious compatriots, these guys still managed to create some memorable, keyboard-heavy opuses that stand among early metal's true standard-bearers.

KEY ALBUMS: *Magician's Birthday*, *Demons and Wizards*

VAN HALEN: When all is said-and-done, a few bands will invariably rise to the top of the rock and roll milk wagon... and Van Halen certainly will stand among these chosen few. While this band has had two distinct eras—characterized by the party-hearty attitude of original vocalist David Lee Roth and the more AOR sounds emanating from Sammy Hagar—the unit's true

magic begins and ends with the remarkably fleet fingers of one Edward Van Halen... a true innovator in a world of imitators.

KEY ALBUMS: *Van Halen, II, OU812*

VANDENBERG: They may have originally been billed as "Europe's answer to Van Halen" but the closest they got to that distinction was having their albums lay next to the VH brigade in the record bins. Guitarist Adrian Vandenberg (who later went on to greater fame in Whitesnake's most renowned version) did his best to put his unit over, but pedestrian song stylings quickly did them in.

KEY ALBUM: *Heading for a Storm*

VELVET REVOLVER: By the time the 21st Century began to heat up, the mere notion of a so-called "supergroup" seemed positively passe. But when former members of Guns N' Roses (Slash, Duff and Matt) and the Stone Temple Pilots (Weiland) threw their collective musical fortunes together BIG things were expected—and against all odds these guys delivered.

Their debut disc was filled with churning, burning rockers that lit up the skies.

KEY ALBUM: *Contraband*



VENOM: As lethal as their name, Venom were always one of those bands that the "bad" kids in school always used to love... and love to wear their nasty-looking T-shirts as well! But there was good reason for such adulation. Unlike so many of their thrash-'em, bash-'em peers, these guys seemed to really be into what they were doing.

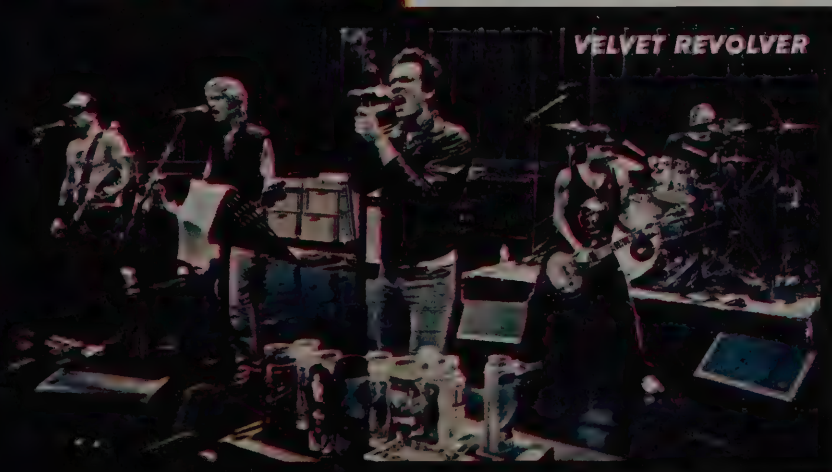
KEY ALBUM: *At War With Satan*

VINNIE VINCENT

INVASION: History lesson: Vinnie

Vincent was once a member of Kiss (he replaced Ace Frehley.) Mark Slaughter went on to greater fame and fortune fronting the band that bore his last name. Together they tried to create something special with the Vinnie Vincent Invasion. They didn't.

KEY ALBUM: *Vinnie Vincent Invasion*



THE ENCYCLOPEDIA OF HEAVY METAL VOL. 1



VELVET REVOLVER

VIXEN: Take a bunch of good looking chicks with bleached-blond hair. Throw in a couple of big guitar hooks, a few cute melodies and a video that played up the T&A aspects of their approach while playing down the fact that they were little more than a thrown-together novelty act. What you end up with is Vixen, hair metal's only successful all-female band.
KEY ALBUM: *Vixen*



VOIVOD: This north-of-the-border unit seems to have more lives than the proverbial feline, but there's good reason that they keep resurfacing—they're damn good at what they do. And what it is that they do is play a distinctive, original brand of power metal.



KEY ALBUM: *Nothingface*

W.A.S.P.: When given the opportunity, we always like to tip our rock and roll chapeau in the direction of Blackie Lawless. The guy's done alright for himself when you consider that the next totally original idea that crosses through his crazed cranium will certainly die of loneliness. But we don't mean that to sound quite as severe as it might; after all, heavy metal has always been a medium fueled by artists who've managed to cleverly "borrow" great concepts... just ask Led Zeppelin!
KEY ALBUMS: *The Headless Children*, *The Crimson Idol*

WARRANT: The unwitting poster boys for the demise of the hair metal empire, Warrant probably doesn't deserve such a bad rap. After all, they only did what they were supposed to do—crank out a brand of accessible metal that was somewhere between Poison slickness and Crüe sickness and then look cute in their videos.
KEY ALBUM: *Dirty Rotten Filthy Stinkin' Rich*

WEST, BRUCE & LAING: You had to figure that when you combined key elements of two of early hard rock's most note-worthy bands—Cream and Mountain—the results would be spectacular. Without going into boring detail by explaining why this didn't work, suffice it to say that we're all better off sticking with the originals.

KEY ALBUM: *Why Dontcha'*

WHITE LION: White Lion were the East Coast answer to all the hair metal posturing emanating out of L.A. in the mid-'80s. They brought together a drop-dead-gorgeous frontman (with a somewhat strange fashion sense) with an eclectic guitar "genius" who seemed content to noodle away. What it resulted in was one HUGE album, and a series of mostly-satisfying additional efforts.
KEY ALBUM: *Pride*

WHITE ZOMBIE: Before becoming the epitome of early-'90s metal "cool", White Zombie existed for nearly a decade as little-noticed members of the New York City hard rock underground. But a move to the Left Coast, and a major label push, transformed the ever-clever Rob and his mates into international superstars.
KEY ALBUMS: *La Sexorcisto*, *Astro Creep 2000*



WHITESNAKE: David Coverdale has always been the right guy, in the right place, at the right time. Plucked out of nowhere for his break-through gig with Deep Purple, a few years later he found his



long-running (and previously overlooked) post-Purple group Whitesnake at the very hub of mid-'80s MTV-generated metal frenzy. Mixing a bit of Zep magic with a bit of car-humping video T&A, the Snake charmed their way to the top.
KEY ALBUMS: *Slide It In*, *Whitesnake*, *Slip of the Tongue*

WILDHEARTS: Once considered one of the great overlooked resources of the hard rock realm, this British pop/metal unit has recently made a comeback of sorts on this side of the Atlantic. But considering that their Beatles-meet-Black Sabbath style still hasn't caught on, let's say that they're *still* an overlooked resource.

KEY ALBUM: *Earth vs. The Wildhearts*

WINGER: They stood as the epitome of late-'80s un-cool, but despite the disparaging looks their name and their music could quickly draw, the truth is that these guys knew exactly what the people wanted—tight, accessible melodies played by guys who looked good in tight pants—and they gave it to 'em in spades.

KEY ALBUM: *Winger*



X

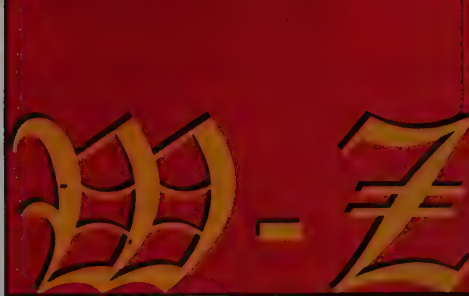
XYZ: These late-'80s hair metal proponents have one major claim to fame; they're the only band to make it into our "X" category.

KEY ALBUM: *XYZ*



Y

Y & T: Ever since they first emerged back in the '70s as Yesterday & Today, Dave Meniketti managed to keep the Y&T metal steamroller moving in the right direction. While never given their due respect as taste-makers and trend-breakers, this Bay Area band helped pave the way for the hard rock onslaught that would follow. They even hung around long enough to enjoy a crossover '80s hit with *Summertime Girls*.



KEY ALBUMS: *Earthshaker*, *Mean Streak*

YARDBIRDS: Jimmy Page...Jeff Beck... Eric Clapton. Wow! That's a lot of guitar fire-power. Whether or not they were a true "metal" band, the influence of the Yardbirds in the late '60s can never be overlooked. Heck, let's not forget that the original version of Led Zeppelin was actually called the New Yardbirds.

KEY ALBUM: *Greatest Hits*

Z

ZEBRA: One hit wonders that managed to take their Rush-meets-Zep sound to the



WHITE ZOMBIE



mainstream, however briefly.
KEY ALBUM: *Zebra*

ZODIAC: **MINDWARP:**

A strange, now-almost forgotten unit who mixed base metal ingredients with some of the most bizarre musical reactants imaginable. When it

worked, it rocked the world. When it didn't, it fizzled like a glass of week-old Pepsi.

KEY ALBUM: *Tattooed Beat Messiah*

ZOMBIE, ROB: A true rock and roll renaissance man, Mr. Z can do it all—write great songs, deliver 'em on stage, design his album artwork and then direct the group's video. While sometimes we wish he'd narrow his focus a bit and stick to making great music, there's apparently no holding this guy down.

KEY ALBUMS: *Hellbilly Deluxe*, *The Sinister Urge*

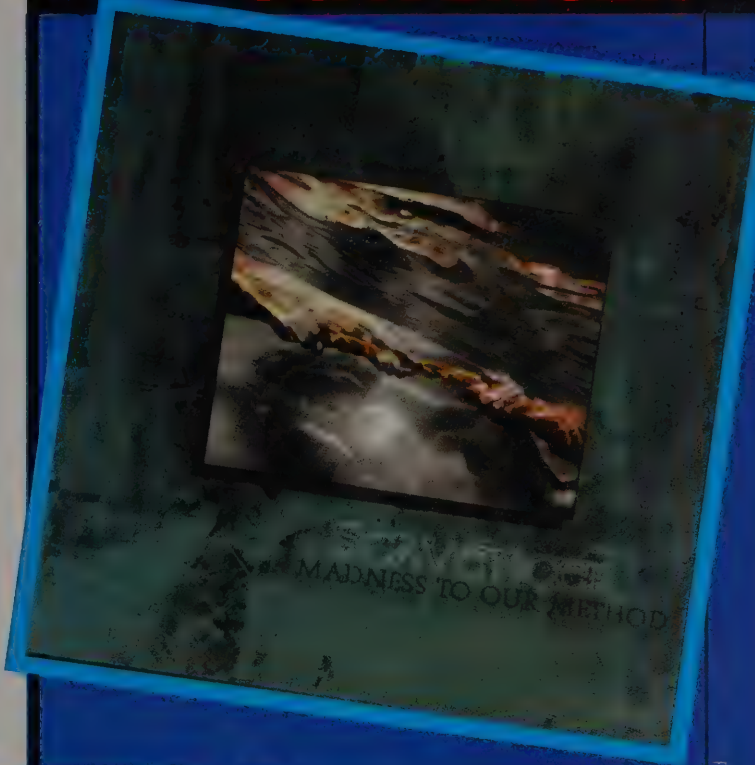
the way I do it is that I like to kind of do both at the same time—I know it's kind of weird, but, I like to craft the words as I'm doing melodies. I do play guitar and write a lot of the riffs on the records. I like to just be able to sit down when I have an idea and it has to come together. Sometimes we will write melodies without any words and it's really hard to fit words on it, because the melodies on its own sounds better, and then, when you put the words on it, it kind of screws up the melodies. I like to when I have an idea lyrically, I put it right away to melody. For example, when we had the idea about *Welcome To My Life* to check out the idea of 'Welcome To My Life' if I didn't have that word, I wouldn't have that melody. It's kind of both at the same time."

What comes first the title or the music, Pierre? "No, the title—it's kind of the last thing we have to think about. We're like okay, 'what should we call it?' Usually, if the main hook of the song is pretty prominent, then, we'll call it like that. The title can be all weird and artistic, but for convenience purposes, I want people to know what the song is called like, if the song is called, "*Welcome To My Life*" of course, we'll call it, *Welcome To My Life*, but, if we called it 'Jerry Climbs Up The Tree,' then it's hard for them to remember the name of the song."

What do you come up with first the lyric or music? "It depends. Sometimes they come at the same time, I like to build one side to another like it's a little bit of lyrics, and, put a little melody on it then you add up. For me, I found that, if you write everything one sided before hand either lyrically or melodically it kind of screws you over later on, because, you have to fit it—it's a puzzle and the pieces don't fit, so if you create the pieces together then I think it will fit a lot better."

On a personal note: "Thank you for going out there and supporting us. Oh, yeah, come to the show and stop by and say, 'Hi!' because we're friendly guys!"

SCAVENGER



This month, the editors at **Hit Parader** thought it would be fun to spotlight a metal band from the Emerald Isle: Scavenger.

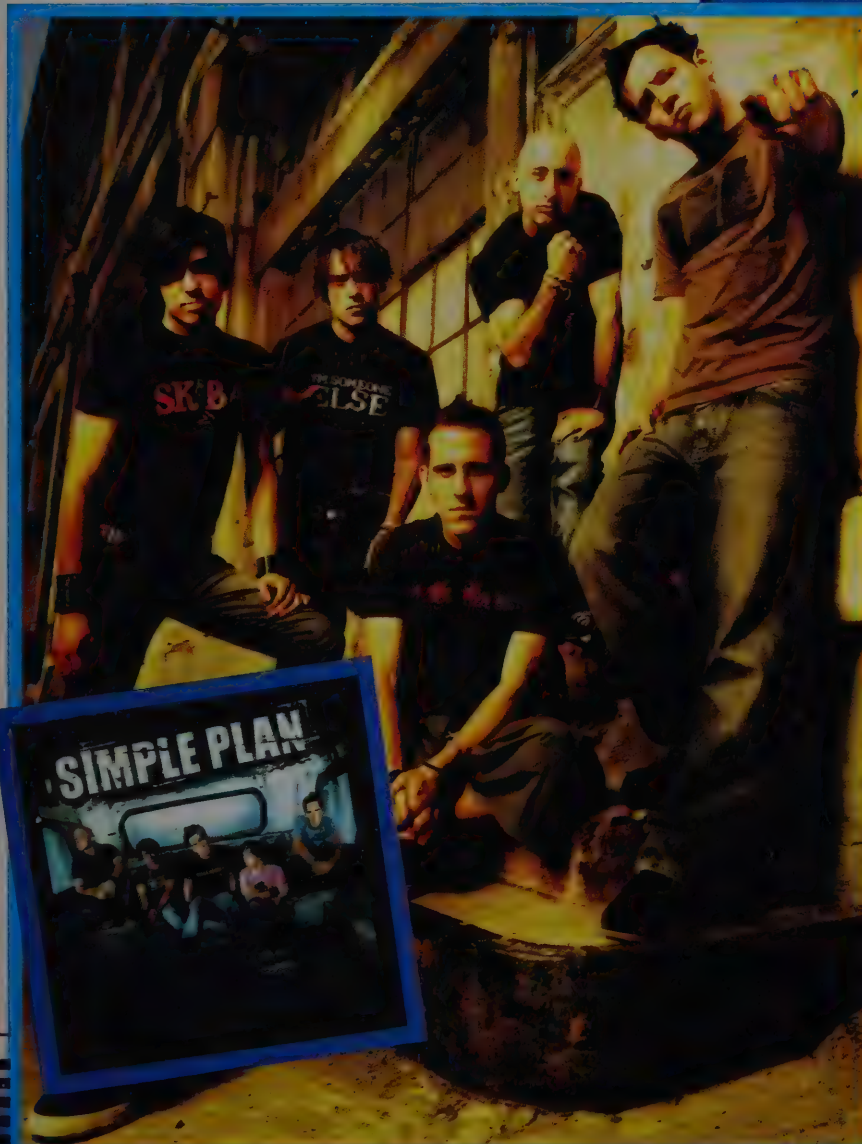
Johnny Kerr (drums), Niall Conney (bass), Noel Maher (guitar), and Peter Dunne (vocals) hail from Drogheda, Ireland.

Scavenger's **Madness To Our Method** (Sentinel Records) offers haunting rhythms and explosive lyrics, which we unanimously agree is worth the listen.

For more information about Scavenger, please visit them on the web at www.scavenger.com.



PHOTO: COURTESY OF SENTINEL RECORDS



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MEGADETH



MASTODON



HIT OR MISS

REVIEWS OF THE NEWEST CDs

LACUNA COIL, COMALIES

Italy's Lacuna Coil have made quite a reputation for themselves over the last few years. They drew rave reviews for their performances at last summer's *Ozzfest*, and vocalist Cristina Scabbia has drawn notice both for her powerful range and her striking good looks. Now with the release of their latest disc, **Comalies**, Lacuna Coil seem prepared to take the next Big Step up the rock and roll ladder of success. With its haunting melodies and dream-like soundscapes, the music featured here is far from conventional metal fare—which is exactly why it's so good! Utilizing basic hard rock strategies, and then twisting them inside-out, has provided this Euro-metal unit with a distinctly different style that promises them major rewards over the weeks and months to come.

GRADE: A-



MESHUGGAH, I

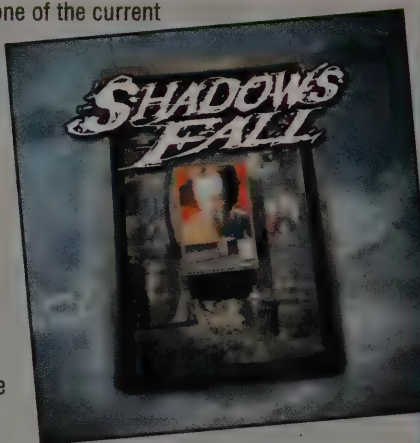
There was a time in hard rock history when side-long (back in the days of LPs) opuses where standard fare. Indeed, radio dj's loved 'em because they supplied time for endless noodling and much-needed bathroom breaks. But the concept of a band producing an ambitious 21-minute song as the *entirety* of an EP release is not only "revolutionary" in the 21st Century, it's downright brilliant. Especially when that opus is placed in the hands of Sweden's favorite Dark Metal sons, Meshuggah, the notion of a lengthy single-concept piece truly comes to life. Heavy, unrelenting and powerful, **I** stands as this band's crowning achievement... even if a few minutes could have been effectively trimmed.

GRADE: A-

SHADOWS FALL, THE WAR WITHIN

Shadows Fall enjoy the distinction of being one of the current "metal underground uprising's" biggest stars. How ironic it is that on their new disc, **The War Within**, the band relies so heavily on concepts and strategies as old as heavy metal itself. Not shy to lay down some "shredder" guitar solos amid their riff-laden approach, Shadows Fall is one of those bands that manages to tip their cap in the direction of their metallic predecessors while boldly exploring new artistic terrain. With elements that may recall halcyon moments of everyone from Metallica to Testament, throughout their latest creation the SF brigade never take their foot too-far off the metal, and we're all better off because of it!

GRADE: B+



A PERFECT CIRCLE, eMOTIVE

Leave it to A Perfect Circle to find an interesting means of harnessing the weird combination of paranoia and patriotism brought on by a presidential election. On their latest set, **eMOTIVE**, vocalist Maynard James Keenan and the boys have mixed a variety of mostly forgettable new tunes with decidedly different takes on such classics as John Lennon's *Imagine* and Marvin Gaye's *What's Goin' On*. The resulting melange may not hit a responsive fan nerve the way that APC's two earlier discs have done. But in scope, manner and execution, this is one of the year's most intriguing collections.

GRADE: B+



MASTODON, LEVIATHAN

These days, Mastodon have a "buzz" surrounding them as big as their fossiliferous namesake. With a sound that has drawn favorable comparisons to everyone from Metallica to early Rush, this heavy-handed unit is already Big News in the metal underground. Now with the release of **Leviathan** it seems apparent that Mastodon are prepared to take their pedal-to-the-metal approach into the heart of the hard rock mainstream. And while their approach may take a little getting used to for today's metal maniacs, there's no denying that preparing yourself for the Mastodon musical onslaught is a challenge well worth preparing for.

GRADE: B+



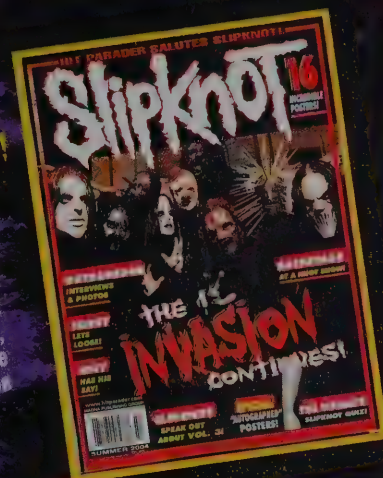
HIT PARADER
PRESENTS

THE ULTIMATE SLIPKNOT

POSTER MAGAZINE!! 16 INCREDIBLE POSTERS PLUS OUTRAGEOUS INTERVIEWS!

Things are hotter than ever in the world of Slipknot. Indeed, in many ways this is the start of a new day, a new era and possibly a new revolution for the one and only Knot. For d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn "Clown" Graham, guitarist Mick Thompson and vocalist Corey Taylor (also known to their ever-loyal followers as 0,1,2,3,4,5,6,7 and 8) it's time to focus all of their collective energies into once again becoming the most infamous heavy metal band on Earth. Now with the appearance of their new album, Vol. 3 (The Subliminal Verses), and the start of their various world-wide tours, you'd have to be both blind and deaf not to note that this cover-all-wearing, mask-bearing, hard rocking unit from the wilds of Des Moines, Iowa, has returned to the scene just in time to give the entire metal world a much needed kick in the pants. With all that in mind, Hit Parader offers this salute to the one and only Slipknot in the form of our incredible poster special.

This is one you don't want to miss!



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They're the hottest band in the land, a guitar-toting, satin-wearing, hit-making, stage-stomping, chart-topping rock and roll phenomenon. Who else could we be talking about but the Darkness! Over the last six months, this British retro-rock quartet has revitalized the entire hard rock world with their vintage sound and over-the-top showmanship. Now, in honor of the Darkness' Invasion of America, Hit Parader is proud to present our "official" 80-page salute to this totally unique rock and roll machine. Our special Darkness issue features 16 **INCREDIBLE POSTERS** of Justin, Dan, Frankie and Ed in their high-strutting prime, as well as exclusive interviews, contests and quizzes. It's everything any Darkness fan could want... and more! Order yours today!!

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indie reviews

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rating system: *****awesome ****slammin' ***smokin' **lame *trash

MINOR TIMES, MAKING ENEMIES

(Level Plane Records, www.level-plane.com)

After an initial listen to Minor Times' **Making Enemies**, we were instantly reminded of the late, great Philadelphia hardcore band Turmoil. Here you get lots of screaming and choppy guitar riffs tailor-made for the moshpit. While Minor Times don't do anything that we haven't heard before, they still do it pretty well. The members of this band must have chugged a vinegar-laced cocktail before writing and recording these tunes, because there is some serious bitter rage lurking in each of these songs, most notably *Old World Vulture*, which is just the second song. There's lot of all-over-the-place time changes on **Making Enemies**, so if you're looking for a relaxing listen, then look elsewhere. That said, **Making Enemies** never sounded like so much fun.

FOR FANS OF: Turmoil, Buried Alive
STARS: **

DRY KILL LOGIC, THE DEAD AND DREAMING

(Repossession Records, www.purevolume.com)

Do you remember Dry Kill Logic? The band, originally known as Hinge, then Hinge AD before settling on the question-mark moniker Dry Kill Logic, released an album through Roadrunner a few years back, when new metal was gasping for air and sucking in its last undignified breaths. DKL released **The Darker Side Of Nonsense**, toured, split with Roadrunner, lost some members,

and ultimately regrouped. The band returns with **The Dead And Dreaming**, and in their time away, DKL have gotten angrier, beefier, more musically proficient, and more interesting to listen to. *The Dead And The Dreaming* has moments where it drifts into more melodic terrain, such as *Paper Tiger*, but for the most part, this New York-based band is most interested in cranking the amps to in-the-red, about-to-blow-out-the-speakers levels. *Buckles* is probably the best song they've ever written, to boot. The verdict? Definitely for those who like it not too heavy, yet not too soft.

FOR FANS OF: Korn, Disturbed, System Of A Down
STARS: ***

PIG DESTROYER, TERRIFYER

(Relapse Records, www.relapse.com)

Pig Destroyer's music is so numbingly fast that it's violent. **Terrifyer** is like a quick, yet intense urban street fight where the only weapons are bloodied fists and knuckles. The album hovers under the 33 minute mark, and this ambitious Virginia band compresses 21 individual blasts of noise that can loosely be referred to as "songs," into that precious half hour plus. Clearly, Pig Destroyer doesn't get bogged down or waste any time in making its aural points. They keep things wound tightly, and don't even use a bassist! The riffs on **Terrifyer** are played at such a ferocious pace that you will wonder if the guitarist has either worn the fingerprints off his digits or if he's worn his fingers down to bloody stumps! **Terrifyer** is a mix of thrash, grind, and death that is not for those with weak constitutions.

FOR FANS OF: Cephalic Carnage, Brutal Truth, Grindcore
STARS: ***

PIG DESTROYER



TUSK, TREE OF NO RETURN

(Tortuga Records, www.tortuga.com)

Tusk doesn't so much make music as it crafts sonic atmospheres and landscapes. There's screaming, slow, quiet, and plenty of daunting, highly metallic passages on this release. Featuring members of the dirge sorcerers collectively known as Pelican, Tusk dabble in avant-garde art-noise that's about as pleasant and easy to listen to as, say, an elephant's tusk being jammed into any one of your body's orifices. **Tree Of No Return** is loud, irreverent when it comes to form and structure, shrieky, sloppy, and demented. It sounds like things are being possessed by hell-bent demons on many parts of **Tree**, but like an intense aerobic workout, climbing a mountain, or getting through a particularly devastating break up, once you emerge from the pain and the wreckage, you're cleaned and more powerful for surviving it. This one ain't easy on the ears, but it's worth putting on the boots and stomping through the muck if you like unpredictable music.

FOR FANS OF: Pelican, Neurosis, Acid Bath, Swans

STARS: ***

CULT OF LUNA, SALVATION

(Earache Records, www.earache.com)

Cult Of Luna boasts seven members. Seven. Those are nearly Slipknot numbers. But alas, Cult Of Luna are about as far from Slipknot as California is from New Jersey! Cult Of Luna know how to work atmospheric into their music. On **Salvation**, the vocals are low and screamy, sailing over sludgy, lumbering music not unlike that made by Neurosis, Isis, and Mastodon. **Salvation** is extremely guitar reliant, but there are also several parts of the album that consist solely of sounds, vibrations, and quiet noise. Sure, on the surface level, "quiet noise" seems like an oxymoron, but with Cult Of Luna's dense, compressed metal, it makes sense. There are plenty of calms before the storms, during the storms, and after the storms. And by storms, we mean songs. On **Salvation**, Cult Of Luna operate like a series of unforgiving forces of nature. Ultimately, **Salvation** plays out like a sad, dirgey album, but underneath all the sludge, there is a note of hope.

FOR FANS OF: Neurosis, Isis, Mastodon

STARS: ***



CULT OF LUNA
SALVATION



IT DIES TODAY, THE CAITIFF CHOIR

(Trustkill Records, www.trustkill.com)

Buffalo's It Dies Today are the perfect example of a "typical" Trustkill band. Now that's not an insult, by any stretch. The New Jersey label, which has been specializing in some of the best underground hardcore and metalcore for the past ten years, having released albums by Poison The Well, Walls Of Jericho, and Nora, to name a few, helps define a culture and a scene. The kids who comprise It Dies Today are in their late teens, but apparently they've been seriously studying metalcore. **The Caitiff Choir** bludgeons with moshable breakdowns, but the album abounds with melodic choruses that are so catchy, they will take up real estate in your brain for days at a time. While the word "threnody" in the title of track five had us scratching our heads (and we're writers!!), **The Caitiff Choir** is a solid and mature debut. Now get in the pit or else!

FOR FANS OF: Eighteen Visions, Bleeding Through, Throwdown

STARS: **

CATARACT, WITH TRIUMPH COMES LOSS

(Metal Blade Records, www.metalblade.com)

Usually, when you think of Metal Blade Records, you think of their more dinosaur metal bands, like Six Feet Under, Cannibal Corpse, Vader, and King Diamond. Those acts have been around for eons, and to their credit, are still productive and are more than worthy of your deficit-disorder plagued attention span. However, the folks out in California that run Metal Blade have been beefing up the roster with young, fresh meat, signing hot acts like Unearth, The Red Chord, and As I Lay Dying. Cataract are another hotter-than-the-devil's-stomping-grounds addition to the Metal Blade corpus. The bleakly titled **With Triumph Comes Loss** fires on all cylinders from start to finish. There's barely a minute to catch your breath, hardly a drop of clean vocals, and plenty of aggression, abrasion, and furious breakdowns. Although Cataract are European, **With Triumph Comes Loss** worships dutifully at the American metalcore church. There's even some semblance of classic, NYHC riffing going on here, as well.

FOR FANS OF: Terror, Killswitch Engage

STARS: ***

TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY RENEE DAIGLE

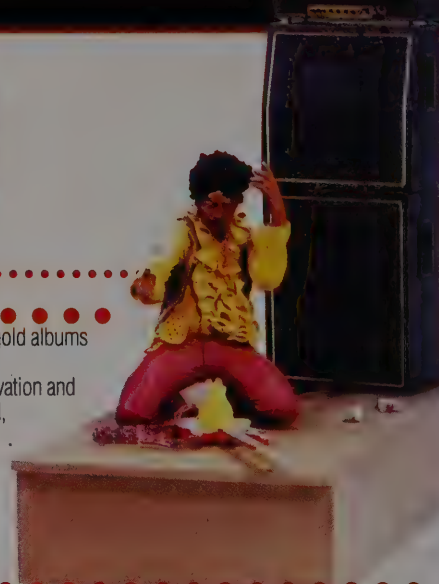
JIMI HENDRIX

The legendary Jimi Hendrix created music that spans the test of time, age, and culture. With multi-platinum and gold albums to his credit and among his many musical attributes, Jimi's influence on rock 'n roll and pop culture is undisputed.

To further immortalize this rock icon, **Experience Hendrix L.L.C.**, the family company dedicated to the preservation and promotion of the Hendrix legacy, has joined forces with **McFarlane Toys** to create a second collectible figure titled, **Jimi Hendrix 2 at Monterey**.

This American guitar god immortalized for the second time by **McFarlane Toys** is based on reference from his famous 1967 concert at the Monterey Pop Festival, this action figure re-creates one of rock music's most enduring images: Jimi Hendrix coaxing flames from his guitar.

For more information about **Jimi Hendrix 2 at Monterey**, please visit **McFarlane Toys** at www.McFarlane.com.



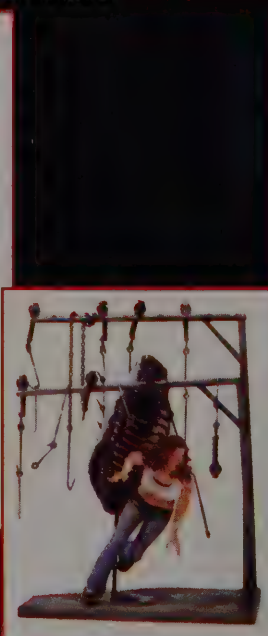
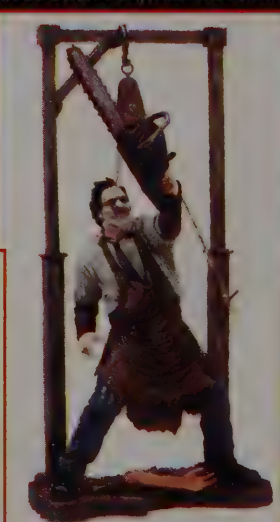
MOVIE MANIACS

Todd McFarlane's **Movie Maniacs** is one of the world's most popular and longest running action figure series to date.

Movie Maniacs Series 7 features four characters from the 2003 remake of **The Texas Chainsaw Massacre**, and long-awaited characters from the classic films **Robocop** and **Aliens**.

The star-studded cast: **Robocop** from **Robocop**; **Colonial Marine Hicks** from **Aliens**; **Leatherface** from **The Texas Chainsaw Massacre**; **Old Monty** from **The Texas Chainsaw Massacre**; **Sheriff Hoyt** from **The Texas Chainsaw Massacre**; **Erin** from **The Texas Chainsaw Massacre**, and the special boxed-edition of a 12-inch **Leatherface** sculpture completes this highly collectible line.

For more information on **McFarlane Toys' Movie Maniacs Series 7**, please visit them on the web at www.McFarlane.com.



NEED FOR SPEED

Discover the living, breathing world of tuner culture in **Need for Speed Underground 2** by **Electronic Arts**, the sequel to the best-selling racing game of 2003, and the latest blockbuster installment in the legendary **Need for Speed** franchise.

In this video game, the gamer inherits a take-no-prisoner attitude with its as massive, free-roaming the city with more than 125 miles of

road and five distinct interconnected neighborhoods.

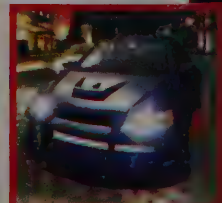
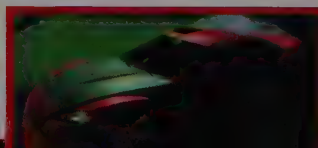
As you explore the city, you'll encounter rival racers who school you in the ways of the underground and tip you off to the hottest racing spots in town.

Deep new performance tuning allows gamers to fine-tune more than 20 aspects of their ride's handling and performance

for the ultimate in under-the-hood customization. Hundreds of new visual customizations—from scissor doors and spinner rims to hydraulics and wide body kits—allows players to create billions of personalized, totally unique cars.

Need for Speed Underground 2 also offers the gamer four new features including: *StreetX*, *Downhill*, *Drift* and the *Underground Racing League*, which join *Circuit*, *Drift* and *Drag* events to add depth and variety, pushing car and driver to the limit!

For more information on **Need for Speed Underground 2**, please visit www.ea.com.



FAHRENHEIT 9/11

Fahrenheit 9/11 was written, produced, and directed by award-winning filmmaker Michael Moore. In his documentary, Moore takes you on a journey using a backdrop of video footage and an abundance of his own comedic sense of righteous jokes toward the war-torn administration of President George W. Bush.

This film honors the victims of 9/11 as well as the American soldiers who are sacrificing their lives for our freedom in Iraq on Bush's order.

The editors at **Hit Parader** agree that Moore inspires you to be a proud American, but also a proud American with a voice, and that, is a powerful tool to utilize in the land of the free!

For more information about **Fahrenheit 9/11** or the filmmaker, please visit click onto

www.michael-moore.com



NHL 2005

Crash, bang, boom! **EA Sports** delivers yet another top-shelf video game with **NHL 2005**. In this game, which captures the speed, flow, and hard-hitting action of pro hockey, the gamer experiences the *Open Ice Control* as well as the breakaway passes or calls for a defensive double team at the touch of a button.

NHL 2005 offers a completely overhauled skating engine captures both the explosive speed of offensive skating and the surgical precision of backwards-defensive movement along with all new face-off formations allow the user to be strategic

before the puck is dropped.

This video game also offers all the action of the World Cup of Hockey with International Teams and venues from North America and Europe. In addition to all 30 NHL teams, **NHL 2005** includes 39 teams from the Swedish, Finnish and German Elite Leagues, as well as 21 international teams.

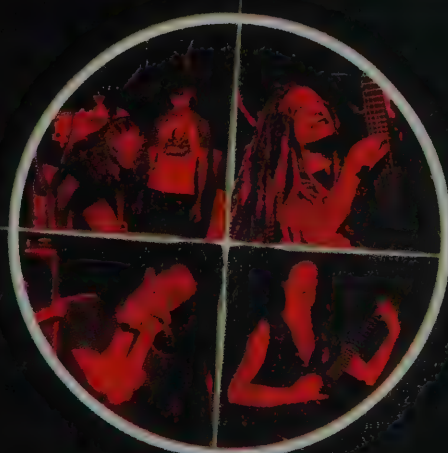
For more information on **EA Sports NHL 2005**, please visit www.ea.com



CHOOSING DEATH

The Improbable History of

DEATH METAL & GRINDCORE



By **Albert Mudrian**

Introduction by **John Peel**

CHOOSING DEATH

"Mudrian has put together something special here. This is a must-read for anyone who wants a comprehensive 'who-did-what-when' book. Thumbs up."—Philip Anselmo
Superjoint Ritual, Pantera

Choosing Death: The Improbable History of Death Metal & Grindcore (Feral House) written by Albert Mudrian takes you on a journey through the critical moments in the history of the grindcore and death metal genres.

Choosing Death tackles the task of telling the two-decade-long history of this underground art form through interviews with some of the most esteemed names in this musical genre, from musicians to producers to label executives.

In addition to this book, Relapse Records will release a companion CD compilation, **Choosing Death: The Original Soundtrack** that will feature such classic Metal tracks from Carcass, Cannibal Corpse, Morbid Angel, Death, At the Gates, and much, much more!

For more information about **Choosing Death** the book, please visit www.choosingdeath.com. For more information about the **Choosing Death the Original Soundtrack**, please click on to www.relaspe.com.

CHOOSING DEATH



PHOTO COURTESY OF FERAL HOUSE

PHOTO COURTESY OF RELASPE RECORDS

TECH TALK WITH STAIN'D

BY RYAN ABRAHAM

Just the facts: Stain'd are one of the most successful hard rock bands of the 21st Century. Vocalist Aaron Lewis, guitarist Mike Mushok, bassist Johnny April and drummer Jon Wysocki have sold a combined total in excess of 15 million copies of such albums as *Tormented*, *Dysfunction*, *Break the Cycle* and *15 Shades of Grey*. The duality of their approach—where hard rocking hits have been followed by even more successful acoustic interludes—have marked this Springfield, MA-based unit as one of the most diverse bands of their era. Now, as they prepare to release their fifth disc upon an anxiously-awaiting world, it seems as if the eyes and ears of the rock world are attuned to everything that Stain'd says, does and plays. We recently discussed that fact—among many others—with the always-informative Mushok.

Hit Parader: After all you've accomplished, does Stain'd still feel pressure when it comes time to make new music?

Mike Mushok: At times, we still feel just as much pressure as ever. I think you need that in order to make great music. You have to feel that you're being pushed by yourself, by your band-mates, by the fans, by outside forces in order to keep trying to do something new and different.

HP: How did the making of this album differ from your past recording experiences?

MM: One of the big differences is that we planned to work together in the studio more than we had in the past—and that's exactly what we did. On the more recent albums we'd kind of show up when we were needed. It wasn't that we weren't interested in what everyone else was doing, it was more that we were busy on our own with writing or taking care of other necessary business. But on this album, we were determined to all try to be there for as much of the recording process as possible.

HP: What prompted that change in attitude?

MM: We wanted to try it, and another important factor was that we had a new producer, David Bottrill, and we thought it was very important for us all to be there to make sure that we all understood what we wanted to accomplish. David works a little differently from Josh Abraham, who produced our previous two albums. And we felt a certain compulsion to be there throughout the entire process of making this disc.

HP: You've had so much success. Why would you change the "formula" with a new producer?

MM: The biggest risk a lot of bands run is in allowing themselves to become complacent and fall into a creative rut. You grow comfortable and that can take the edge off of the music you're creating. We shifted quite a few things around for this album. We did change producers, and we also changed where we were recording. We began in this beautiful studio in upstate New York, and then we shifted to our own rehearsal space in Massachusetts. We built some special areas to make Aaron's vocal work a little easier, and we took it from there. It was great

to be able to drive home after work each day.

HP: Do you find the pressures exerted by home and family continue to grow with each new album?

MM: That's always been true, but now we're at least able to do something about it. We're always on the move, it seems. So when we do have the chance to work out of a central base and be near our families—like when we're making an album—we're going to do our best to take advantage of that.

HP: Your record label, Elektra, went through some major changes recently. In fact, Metallica asked to be taken off the roster. Have those changes impacted Stain'd?

MM: We're still waiting to find out how everything will impact us. There have been a lot of changes. Maybe only two or three people we know are now left from before. It's a very strange feeling. But for the moment at least, our focus is on making the best album we can and then letting the label do what they need to do in order to support it. We have no reason to believe they can't do it. But what's happened at Elektra seems to be indicative of what's happening throughout the music industry. A great deal of it is in a state of flux.

HP: Do you ever wonder how things would be different if Stain'd was starting out now?

MM: It's a scary notion. There seems to be so little loyalty to bands from labels, from radio and from MTV. Thankfully, the fans seem to stay loyal. But it is very scary to consider what it must be like to be a young band now and realize that you immediately have such limited opportunities. Perhaps some older bands look at the era when we came along and feel the same way, but we never experienced that. We felt that we had a lot of doors opened for us, and we'll always be very thankful because of that.

HP: You're a hard rock band

that's perhaps best known for your acoustic hits. How does that impact your thinking when you're making a new album?

MM: It does impact you because you want to maintain that diversity and make sure that fans who like your heavy side, as well as fans who've enjoyed your hits, are satisfied. It's a delicate balancing act at times, but Aaron tends to write brilliant acoustic songs, and I tend to write the heavier ones. We have that natural balance in the band which makes things work very well.

HP: How do you view the musical legacy that Stain'd has created?

MM: That's a little difficult for me because in my mind we're still a young band that's still working on creating some sort of legacy. We've been very fortunate in that we've had our share of success, but we're still very anxious to experiment and push the limits. That's one of the primary goals we set for ourselves with this album. We wanted to expand our sound and push a few different buttons. We didn't want people to hear the music and say, "Oh, it's good... but just what I expected." We always want to have a few surprises hidden up our sleeves.

"You need to feel pressure in order to make great music."



STAINED

HP

INSTRUMENTALLY SPEAKING

WRITTEN BY MICHAEL SHORE, COMPILED BY ILKO NECHEV



PEAVEY

Peavey, the guitar/bass/amp/drum-and-more-maker that's one of this column's long-reigning value-for-money heroes, has hooked up with one of rock's long-reigning guitar heroes for a hot new tube-driven guitar amp: the JSX, designed with legendary virtuoso Joe Satriani. That alone ought to be enough to tell you to check this baby out. But here are the particulars.

To achieve the tonal flexibility and versatility in response and gain-structure he's always wanted in one amp, Satriani and Peavey set out to give the JSX the widest range of EQ and gain options possible. They began by combining features from two Peavey amps that Satriani has used throughout his brilliant career:

the Classic 50 and, more recently, the Triple XXX Series amps. He wanted a Clean channel that's really clean—as in distortion-free and resistant to breakup, while still lively and tonally flexible. As Joe himself says—and he oughta know—this is crucial for players who use a lot of pedals and effects: “You have to start with a completely clean channel to get pedals to sound true...that way, you get the best articulation, the least amount of noise and a really nice, singing tone.”

The JSX's Crunch channel has such a distinctive warmth to its gain structure and overall sound, it's nicknamed the “amber” channel—but it's hardly lacking articulation and punch. “It's a really good soloing and melody-playing channel,” says Satriani, “as well as a really punchy rhythm channel that gives you a wide range of EQ and gain.”

The JSX had a third, lead channel—the “Ultra” channel—with a chunky, explosive tone that bridges the high-gain Classic 50, the higher-gain Triple XXX, and a more vintage British-amp tone. This channel has the “oomph” to keep low E, A and D strings from sounding mushy even with the highest levels of gain dialed in. The new amp also gives Satriani a feature he says he's always wanted in an amp: a fully adjustable noise gate on the Crunch and Ultra channels. As Joe explains: “Let's say you're playing a high-gain rhythm with a lot of moments when you don't play.



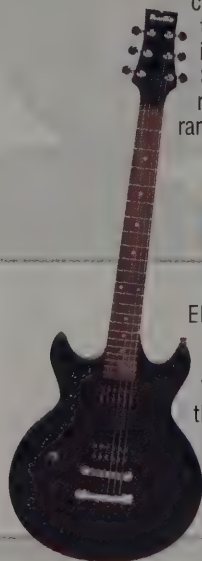
You don't want all those tubes screaming during the quiet moments. You can set this noise gate so it clamps down very tightly, or not at all. It's not a notch control with 1-2-3 settings and so on—it's a fully adjustable knob, so you can set it just the way you like it.” And like all the controls, it's on the front panel for easy access.

Other features on this thoroughly modern and, as always for Peavey, surprisingly affordable beauty include: global Resonance and Presence controls 3-band EQ on each channel; separate Fat switches on Crunch and Ultra channels; EL34 tubes standard, but it can be reconfigured for 6L6 tubes.

The JSX lists for \$1499 which is hardly cheap. But for all its features, and all the thought and boiling-down of Satriani's vast playing experience—not to mention all the road-testing and tweaking he did on various prototypes—it's still a bargain. For more, visit www.peavey.com online.

IBENEZ GAX70

eMedia, publisher of the world's best-selling guitar tutorial CD-ROMs, has just put out its new Rock Guitar Method disc. It's got over 100 step-by-step audio- and video-enhanced lessons showing songs, chords, riffs and gear tips for tunes by the likes of Ozzy Osbourne, Black Sabbath, Nirvana, Van Halen, and more, plus riffs in the style of bands like Blink 182, Hoobastank, AC/DC, Rage Against the Machine, Sum 41 and more. Power chords, barre chords, hammer-ons and pull-offs, palm-muting, blues scales, distorted riffs, movable major and minor scales and more, they're all covered. And there's also an automatic tuner, metronome, recorder and chord dictionary. All that for the ridiculously low price of \$39.95—no wonder eMedia's the world's best seller. For more info check out www.emedia.com online.

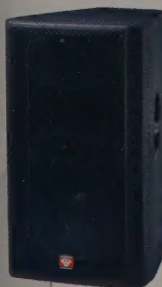




A GUIDE TO THE LATEST GEAR

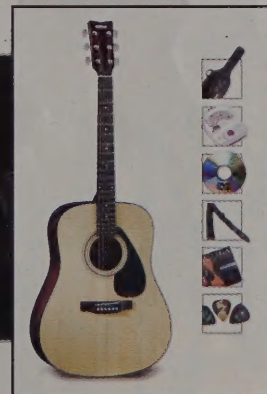
CERWIN VEGA SPEAKERS

Cerwin-Vega's new Vision Series speaker cabinets combine premium construction with features and performance unheard-of for their price. There are two 3-way full-range bi-ampable trapezoidal enclosures with ATM-equipped fly points (the VIS-153 with single 15-inch woofer and VIS-253 with a pair of 15-inch woofers); two subwoofers (the VIS-218 with dual 18-inch radiators and the VIS-36, a trapezoidal folded bass horn with single 18-inch woofer); and a single 12-inch coaxial enclosure that doubles as a floor monitor and flyable install speaker (the VIS-122). High ends are handled by 44mm titanium compression drivers loaded in proprietary 1-inch throat 90 x 60 horns; midrange by 75mm titanium compression drivers coupled to proprietary elliptical horns with 2-inch throats; and the low end by proprietary cast aluminum-frame woofers with 3-inch high-temperature voice-coils. Crossovers use high-grade metal-film capacitors and low-inductance laminated-steel coils for low distortion! and high resolution; Defendcircuity guards against high-frequency shutdown; cabinets are 18mm, 13-ply Baltic birch with heavy duty internal bracing, black textured polyurethane finish, and VegaGrip cast aluminum handles. To learn more, head online to www.cerwin-vega.com.



YAMAHA GIGMAKER

Yamaha's two new GigMaker kits, the Standard and Deluxe, include all the essentials to get first-time players going at an affordable price. Both packages include fine-crafted Yamaha acoustic guitars—a spruce top with tortoise-shell pickguard in the GigMaker Standard (\$249.99 list), and a solid-spruce-top model with figured back and sides, black pickguard and compensates bridge saddle (\$329.99 list). Both kits also include gig bag, digital chromatic tuner, instructional DVD, guitar strap, strings, picks, and lifetime limited warranty. Like we said, all you need to get going, at a bargain price. For more info check out www.yamaha.com on the web.



KUSTOM GROOVE BASS AMP

Kustom, a legendary name in amps, takes a "back to bass-ics" approach with its new high-powered Groove Bass 1200 amp—a rack-mountable monster with 1200 watts of slamming power to not only rattle the rafters of the largest halls, but serve up rich, full-bodied tone too. With the flick of a switch its input can be optimized for active or passive bass guitars; a separate mute switch silences the amp for use with an external tuner, and a Solo Boost function kicks the volume level up a notch. Mute and Boost can both be accessed via front-panel controls (on the handsome, brushed-aluminum panel) or the supplied footpedal. Maximum signal transfer is assured with Neutrik Speak-On output connectors. There are also two Groove Bass speaker cabinets available: one with dual 15-inch Eminence speakers with Compression Horn Driver, and a second with four 10-inch Eminence Compression Horn Drivers. Each cabinet has an attenuator control to adjust the horn's output. Both cabinets have 18-mm plywood construction and heavy-duty spring-loaded handles, and both have Kustom Castor Plates with four heavy-duty castors for easy movement. For more head online to www.kustom.com.



INSTRUMENTALLY SPEAKING

DRUM

SABIAN

Canadian cymbal-giant Sabian continues demonstrating its dedication to drummers who need affordable, quality cymbals with another excellent boxed-set, the XS20 Complete Set. Precision-crafted from Sabian's B20 cast-bronze alloy, the cymbals in the XS20 set include the standard 14-inch hi-hats, 16-inch medium-thin crash and 20-inch ride—plus an 18-inch medium-thin crash, 10-inch splash and 18 Chinese. Now you know why they call the XS20 the "Complete Set": it's hard to imagine any drummer at any level needing much more, cymbal-wise! For more info on these and Sabian's many other cymbals, head online to www.sabian.com.



PRO MARK

And finally, Pro-Mark, one of THE top names in drumsticks etc. for ages, has news for marching-band drummers, or for non-marching drummers who play really fast and precise patterns and need power, projection and articulation...which might include, oh, say, maybe speed-metal drummers? Anyway, the news is a new tenor stick, model #TS7, made of premium American hickory wood, 16 inches long, .710 inches (18mm) diameter, with a small molded nylon "cookie" head whose unique design eliminates the need for a screw to hold it in place. Designed by respected drum teacher Mike Stevens, the TS7 also features a very fast, controllable rebound. For more info on this and Pro-Mark's many other sticks, mallets, brushes and other accessories, go online to www.promark.com.



EVANS

Evans, the British-based drumhead maker, has a set of its own: three of its most popular accessories are now combined in its new "Tune-Up Kit," which makes a nice holiday gift for any drummer you happen to know. It includes a magnetic-head drum key (whose knurled knob and ergonomic handle combine with the magnetized head to make it exceptionally quick, easy and comfy to use), six Mi-EMAD tom and snare damping pads (2 small, 2 medium, 2 large), and a keychain adaptor to carry the drum key on a chain or a belt loop. For more info visit www.evansdrumheads.com online.

SHANNON LARKIN

AND
YAMAHA
DRUMS

SHANNON,
DRUMMER,
GODSMACK

SHANNON'S
DRUM TECH,
SHANE HALL

SHANNON'S ROY HAYNES
COPPER SIG.
SNARE DRUM


SHANNON'S ABSOLUTE
BIRCH KIT

SHANNON'S FLYING
DRAGON DOUBLE
CHAIN PEDALS



GODSMACK'S CHOICE

SULLY,
LEAD SINGER AND
DRUMMER, GODSMACK



SZ

"The SZ is a nice, thick piece of wood. So the low-end is all there for the rhythm, and the lead lines cut right through. You get that huge vibe of your classic double humbucker—except it doesn't go out of tune like one! I'm lovin' that. The SZ just plays great and it's built like a tank so there's never any problems on tour."

**MATT
BACHAND**

*SHADOWS
FALL*



ibanez.com